G. VERDI

OTELLO

A LYRICAL DRAMA IN FOUR ACTS

BY

ARRIGO BOITO

(English version by Francis Hueffer)

Complete arrangement for

VOICE AND PIANOFORTE

G. RICORDI & CO.

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OTELLO

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A LYRICAL DRAMA IN FOUR ACTS

(FOUNDED ON SHAKESPEARE'S TRAGEDY)

BY

ARRIGO BOITO

(ENGLISH VERSION BY FRANCIS HUEFFER)

MUSIC BY

GIUSEPPE VERDI

Performed for the first time at the Scala, Milan, 5.th February 1887

COMPLETE ARRANGEMENT FOR VOICE AND PIANOFORTE

BY

MICHELE SALADINO

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OTELLO

A LYRICAL DRAMA IN FOUR ACTS

DRAMATIS PERSONÆ

OTHELLO (a Moor, general in the Venetian army)	*Tenor.*
IAGO (his ensign)	*Barytone.*
CASSIO (his lieutenant)	*Tenor.*
RODERIGO (a Venetian gentleman)	*Tenor.*
LODOVICO (ambassador of the Venetian Republic)	*Bass.*
MONTANO (predecessor of Othello in the government of Cyprus)	*Bass.*
A HERALD	*Bass.*
DESDEMONA (wife to Othello)	*Soprano.*
EMILIA (wife to Iago)	*Mezzo-Sop.*

Soldiers and Sailors of the Republic.
Venetian Ladies and Gentlemen. — Cypriot Men, Women, and Children.
Greek, Dalmatian, and Albanian Soldiers. — An Innkeeper.
Four Drawers. — People.

PLACE — A SEAPORT IN CYPRUS.

TIME — THE END OF THE 15TH CENTURY.

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LETTER FROM THE TRANSLATOR TO THE POET.

My dear Maestro,

As I put down the pen, which has just traced the last lines of the translation of your Othello. my feelings towards you are not altogether of an amicable kind. You had set me a task which, if interesting in one way, was on the other hand one of the most difficult I had ever undertaken, and now that I have finished that task, I apprehend, that it is not likely to please anybody, least of all myself. You had placed me, as we say in familiar phrase, between the devil and the deep sea; while following your work from line to line, from word to word, I had on one side of me the ocean depths of Shakespeare's thought and tragic passion, and on the other hand the sonorous beauty of the *lingua di si*, as wielded by your hand and wedded to Verdi's strains; the devil having after his wont chosen the most attractive form of disguise. How to shape my course between these two formidable difficulties was what puzzled my poor brain for many anxious days, and nights as well, knowing as I did that failure in this case would be commensurate with the length of life which Verdi's and your genius secured for this musical *Othello* in the country of Shakespeare. As to the result of my labour, others must judge and probably will judge not in the most friendly spirit; for those who know Shakespeare without knowing music will say that I have taken all manner of liberties with the sacred original; and those who know music without knowing Shakespeare will be staggered at a style of diction so entirely different from that of the ordinary libretto. The only person whom I have a faint hope, and at the same time the greatest desire to satisfy, is yourself; and by entertaining that hope I at the same time pay you a great compliment, or rather I should say, express that profound esteem in which I hold you and your devotion to, and, where necessary, self-abnegation in, the cause of all that is highest and purest in art. That devotion you have shown in many fields and on many occasions. The master-pieces of various languages are familiar to you, Goethe's great poem has found in you the most and, omitting the finale of Schumann's *Faust*, I might almost say, the only congenial interpreter, Hero and Leander, two of the sweetest creations of antique myth, have excited your poetic. I wish that I could add, your musical genius; and we are all anxiously expecting your embodiment of that lurid but essentially dramatic nightmare of Roman history — Nero. To hear a good singer declaim the words "*quantus artifex pereo*" to your music will alone be a treat that may console one for many platitudes of modern opera. To the work of our own Shakespeare also, you are not a stranger. Hamlet and Othello have passed through the alembic of your imagination and have come forth from it dramatic poems, not mere librettos. A man of your stamp — to return once more to the afore said compliment — will understand and perhaps appreciate my motive, when I say that I have to some extent sacrificed your poetry to that of your great original. What I mean is this: Knowing that it was your intention to reproduce the spirit of Shakespeare as far as the divergent genius of the two idioms and the two notions would allow, I have restored the words of Shakespeare even where you, for good and sufficient reasons, had somewhat modified their purport. Let me give you an instance. In the third act, where Othello asks for the loan of Desdemona's handkerchief on the pretence of suffering from "a salt and sorry rheum," your keen southern susceptibility was perhaps a little shocked by this touch of realism: and you place the seat of the pretended illness for the second time in the forehead instead of in the nose. Here I have unhesitatingly restored the cold for the head-ache. Again, you have moved some of the *dramatis personae* one step upwards in the scale of military rank. Cassio with you is a captain. and Iago a lieutenant. Here also I have ruthlessly cancelled their promotion. Cassio as in Shakespeare is the lieutenant, and Iago God bless the mark! his moorship's ancient. These are small matters, but they are cited here in illustration of my method of restoring Shakespeare's text when retransferring his ideas to Shakespeare's tongue. That I was able to do this in so many cases, that so many of Shakespeare's salient words appear in my libretto, is at the same time the best proof of the care and reverence with which you have treated Othello. I could cite such lines as "Think'st thou I'ld make a life of jealousy," "The fountain from the which my current runs, or else dries up," almost the entire plea of Othello before the senate, which (as the first act of the play had to be sacrificed) you have ingeniously used in your love duet; and innumerable others.

In the matter of form I have carried out a similar process of restoration. In the dialogue I have discarded the rhyme altogether, and have returned to blank verse, the recognised medium of the English poetic drama. Only in the lyrical pieces and in the *ensembles* where Shakespeare is altogether out of the question, and where your diction occasionally and faintly suggests the libretto proper, I have used such rhymes as readily suggested themselves.

My remarks hitherto refer to the poem in its separate condition. When it came to adapting that poem to the music another consideration even more powerful than reverence for Shakespeare asserted itself. The finest poetry in the world would in opera be valueless if it did not fit the music, if it could not be sung; and if this applies to the work of other composers, how much more so to this *Othello* in which Verdi has adhered to dramatic and declamatory truth with a consistency and a beautiful, I might almost say pathetic, self-abnegation, worthy of so great a master. To make the metrical accent coincide in every instance with the musical accent, to alter the phrasing as little as possible, to give to each important word and thought the musical emphasis intended by the composer, has been my earnest endeavour; and, in these respects at least, I am prepared to challenge the most-searching investigation of intelligent critics.

To the same supreme duty even the language and the metre of Shakespeare had to yield. If rather than destroy the balance of the cantilena I had to stretch the line already quoted "The fountain from the which my current runs" on a Procrustean bed, and let it take the form of "The crystal fountain from the which my current ever runs," I inserted those two meaningless words with a pang; but I did insert them.

But I must conclude, having, I fear, claimed too much of your attention already. Let me finally assure you that the trouble and anxiety, which this translation has cost me, are more than amply repaid by the consciousness of being connected in ever so humble a way, with a work which, in my opinion, marks an epoch in the development of Italian opera — shewing, as it does, that the feeling for truth and beauty, the two vital components of all art, is still alive in the land of song.

Believe me

your sincere and admiring friend

LONDON, July, 1887. **FRANCIS HUEFFER.**

OTHELLO

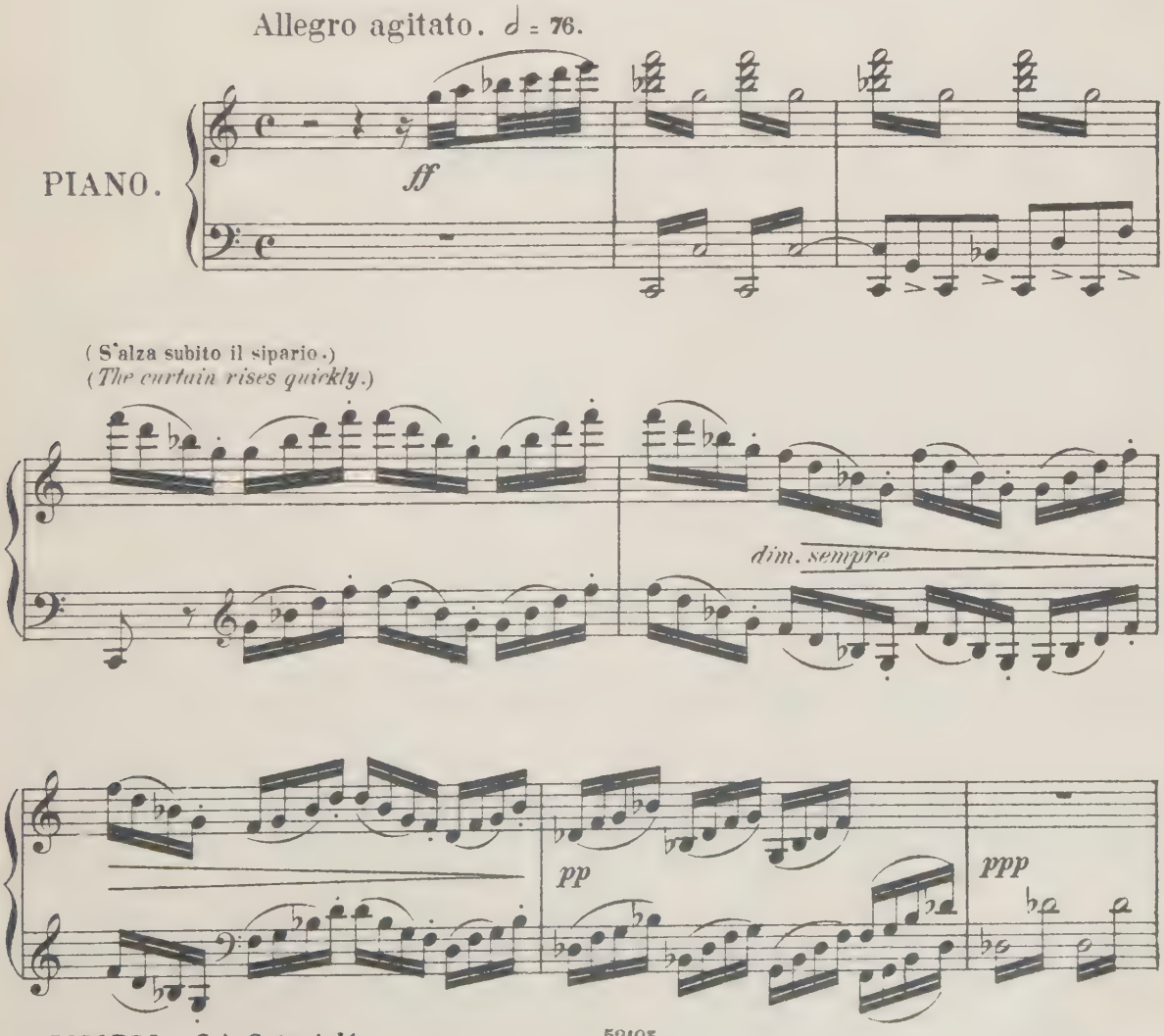
BY

GIUSEPPE VERDI.

ATTO PRIMO.
ACT I.

L' esterno del Castello.
Outside the Castle.

Una taverna con pergolato. Gli spaldi nel fondo e il mare. È sera. Lampi, tuoni, uragano.
A tavern with an arbour. In the background a quay and the sea. It is evening. Lightning, thunder, hurricane.



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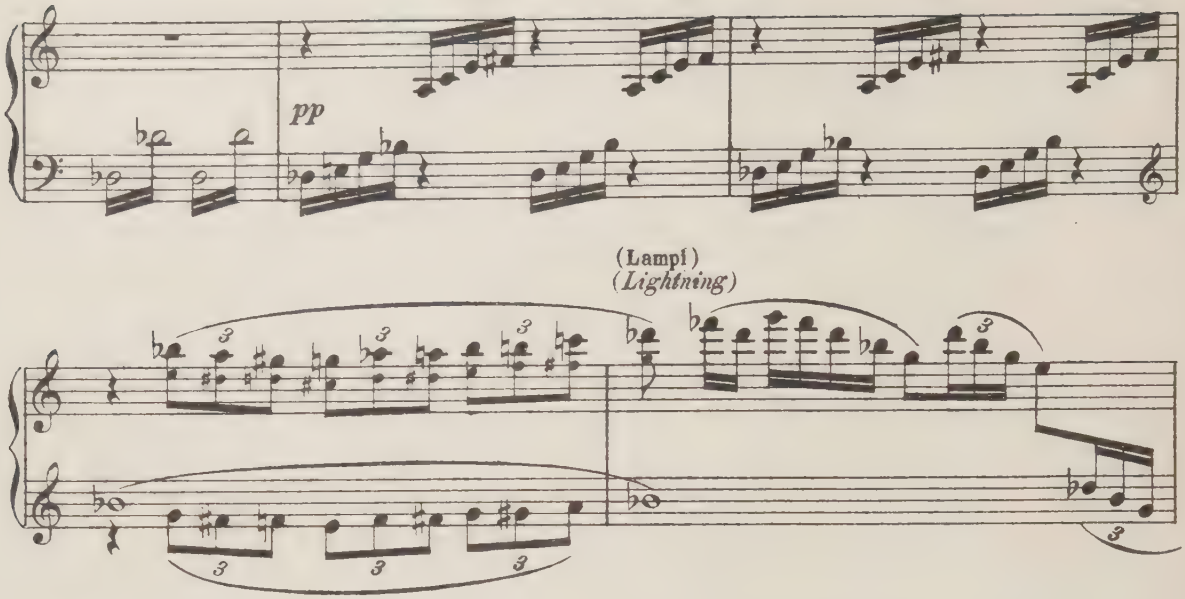


A **Scene Ist.**

4 Tenori.

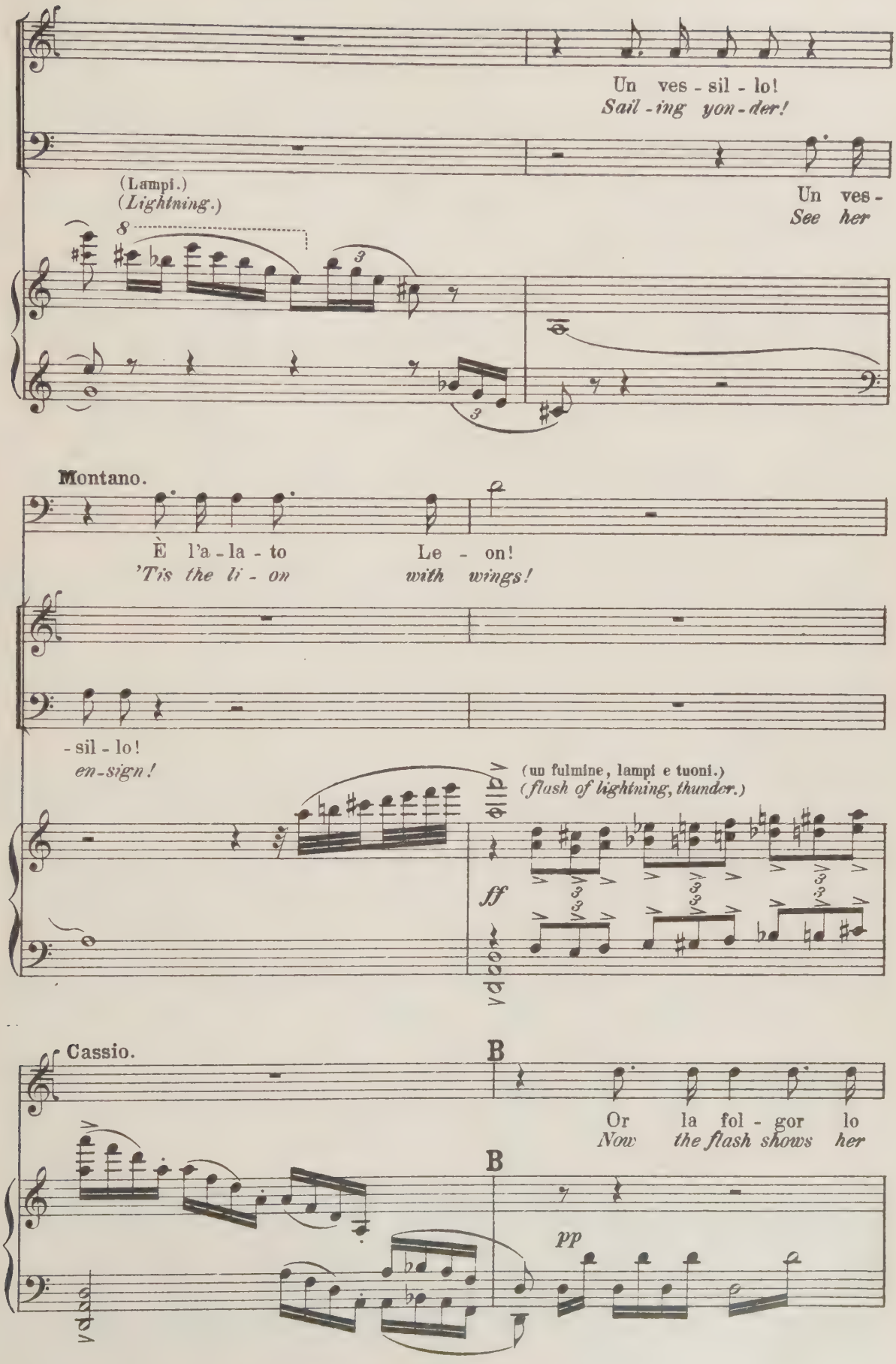
CHORUS.

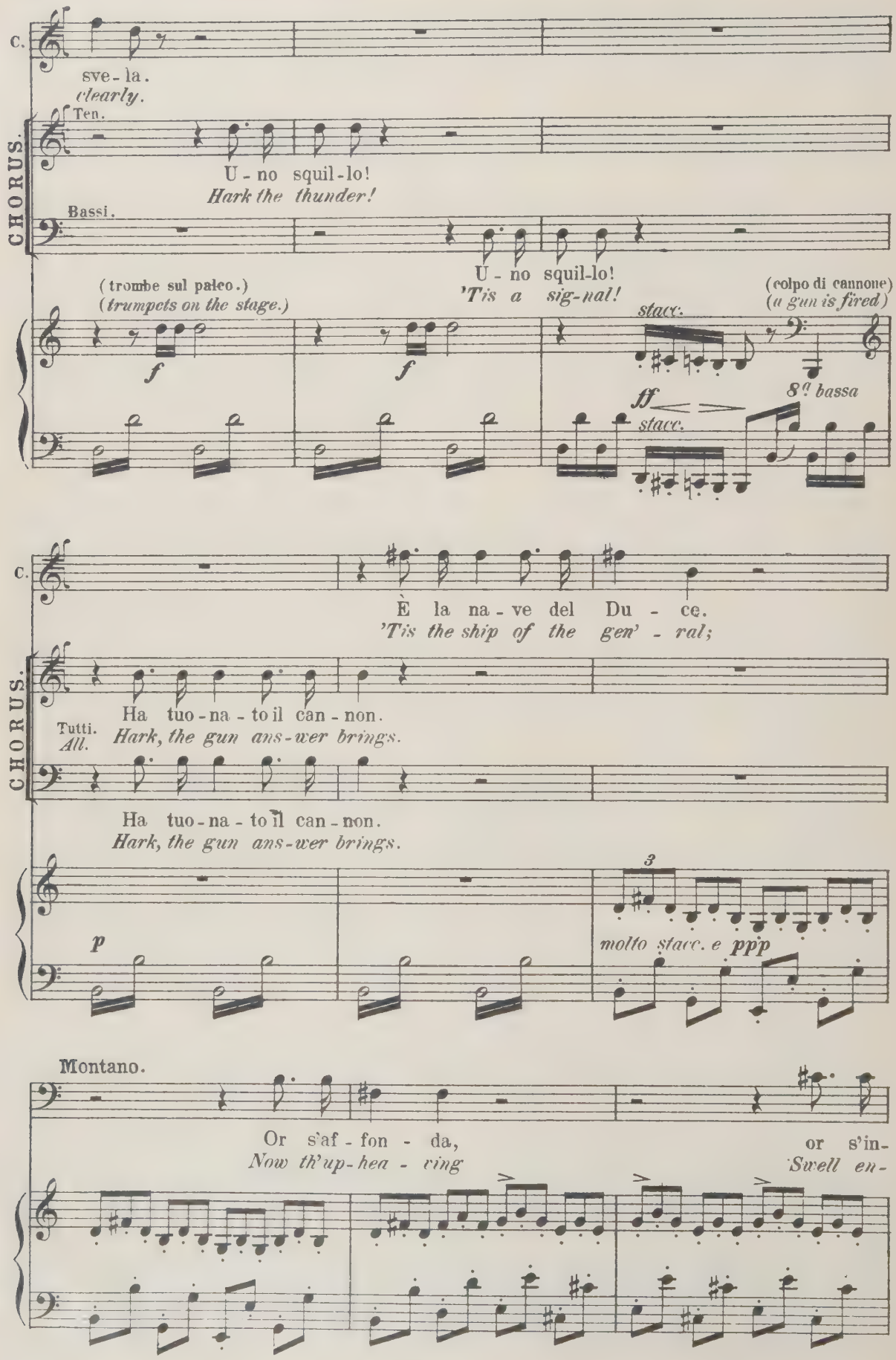
Cipriotti. U - na ve - la!
Cypriots. *Ho! a vess - el!*

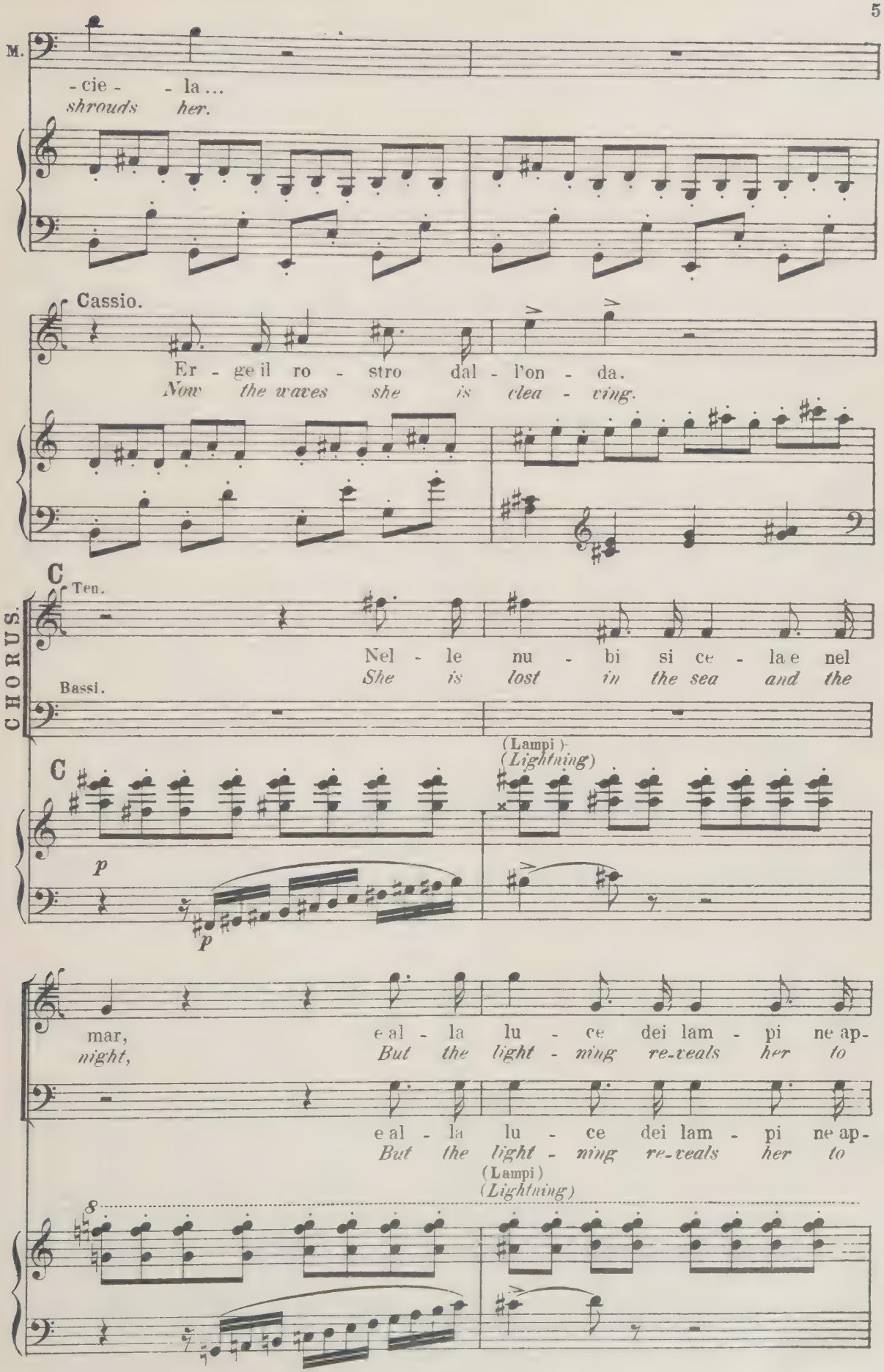
4 Bassi.

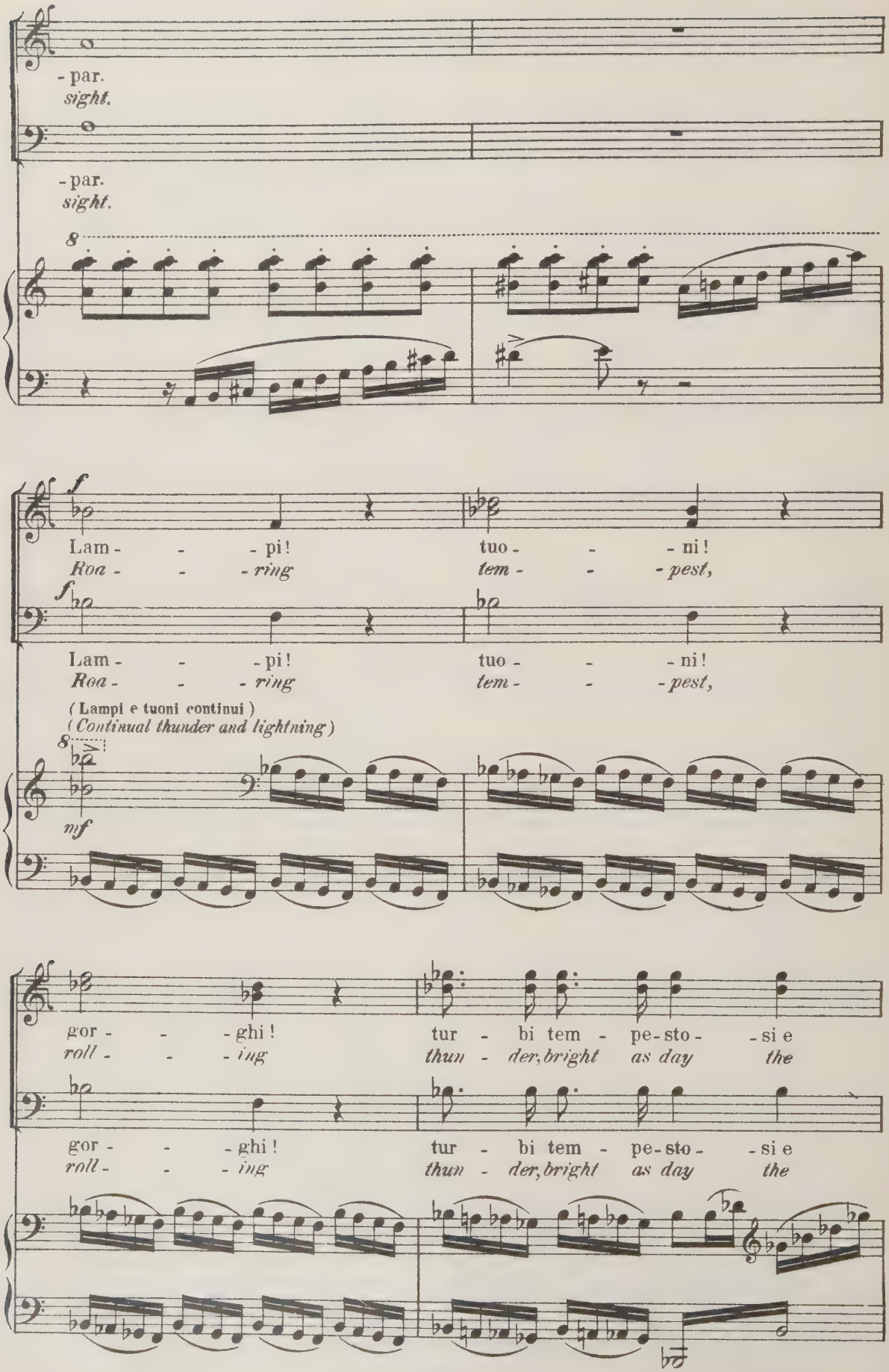
U - na ve - - la!
Ho! a vess - - el!

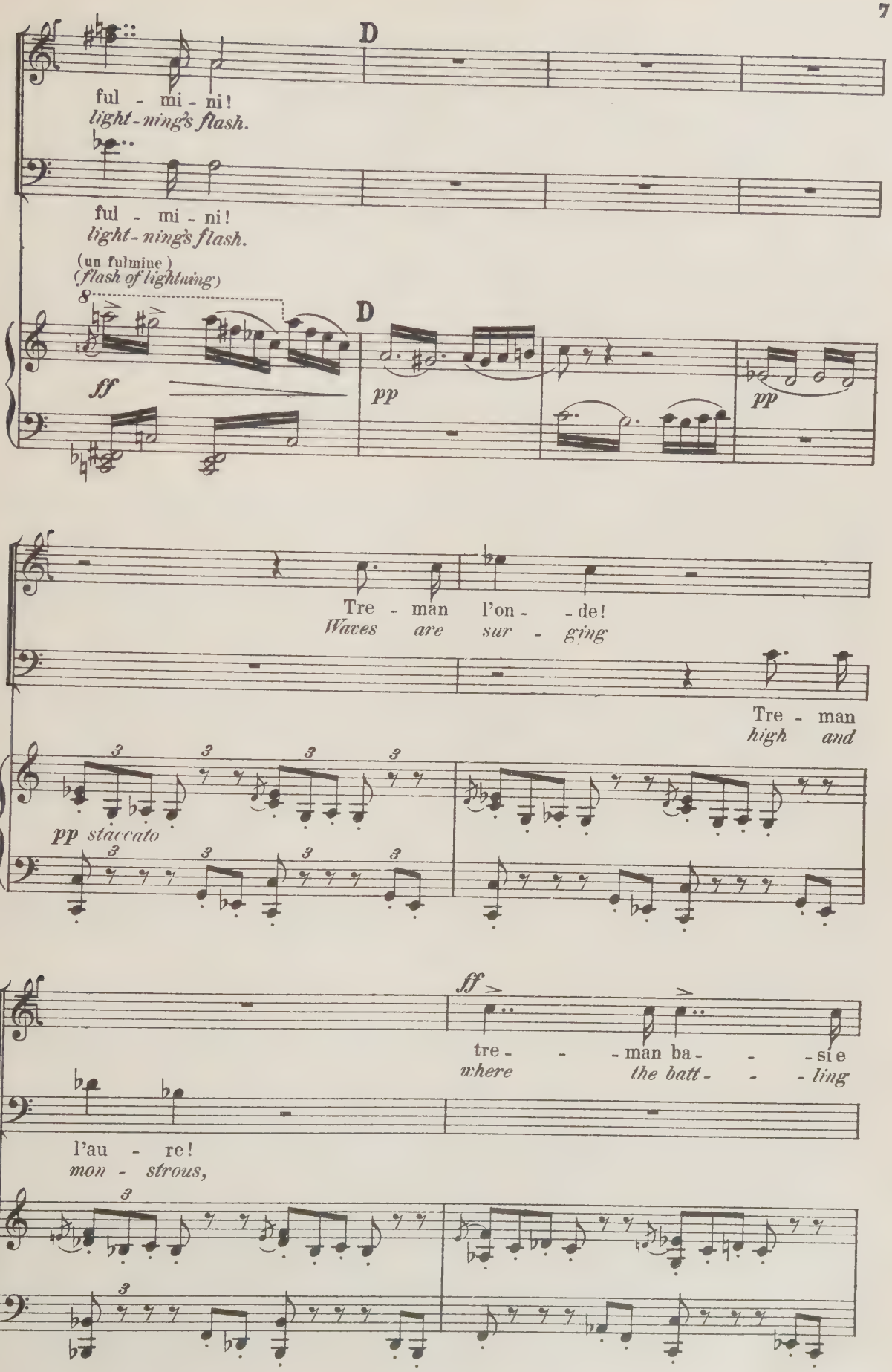
A

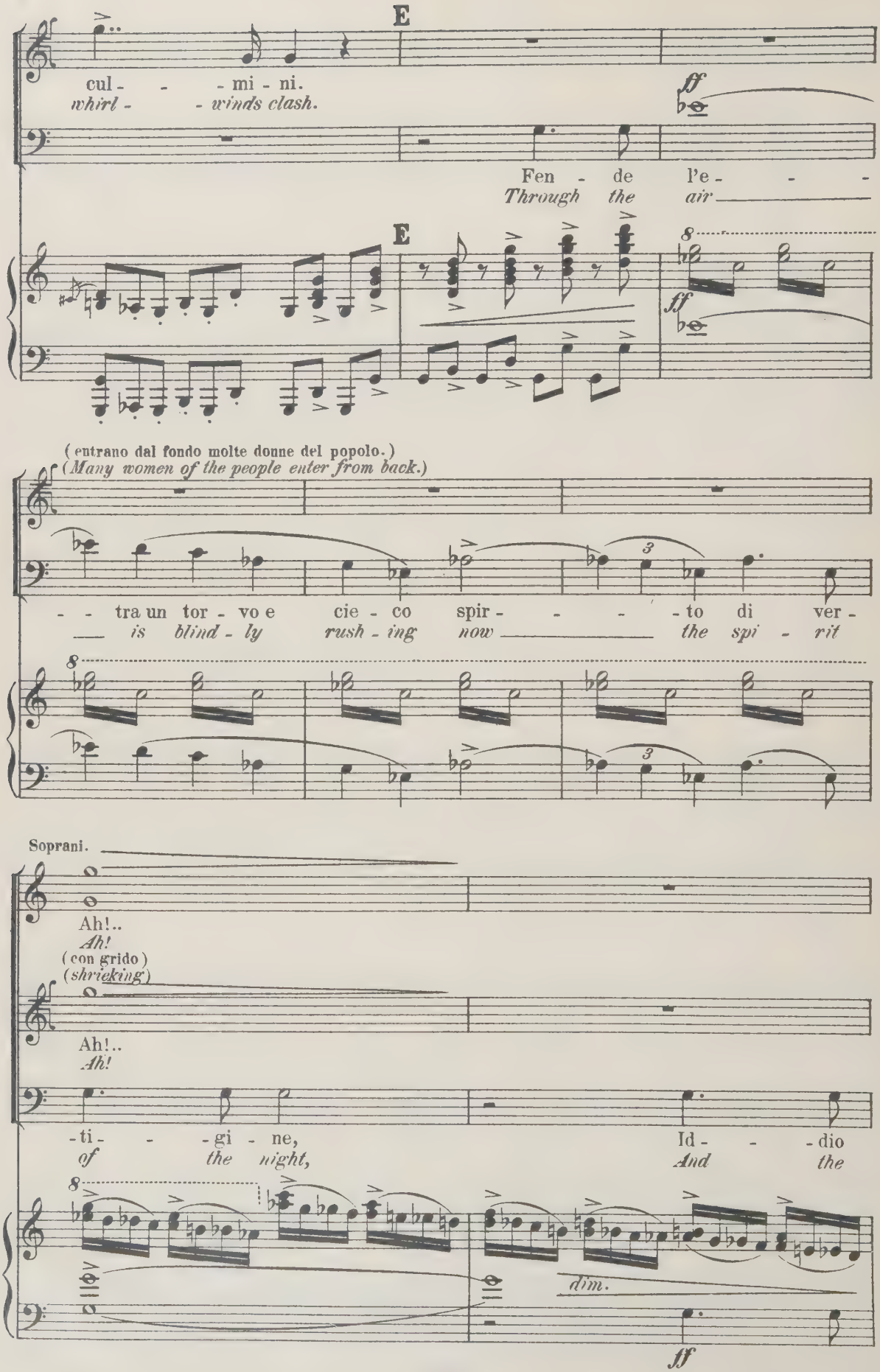

Un ves - sil - lo!
Sail - ing yon - der!
(Lampi.)
(Lightning.)
Un ves -
See her
Montano.
È l'a - la - to
'Tis the li - on
Le - on!
with wings!
- sil - lo!
en - sign!
(un fulmine, lampi e tuoni.)
(flash of lightning, thunder.)
ff
Cassio.
B
Or la fol - gor lo
Now the flash shows her
B
pp

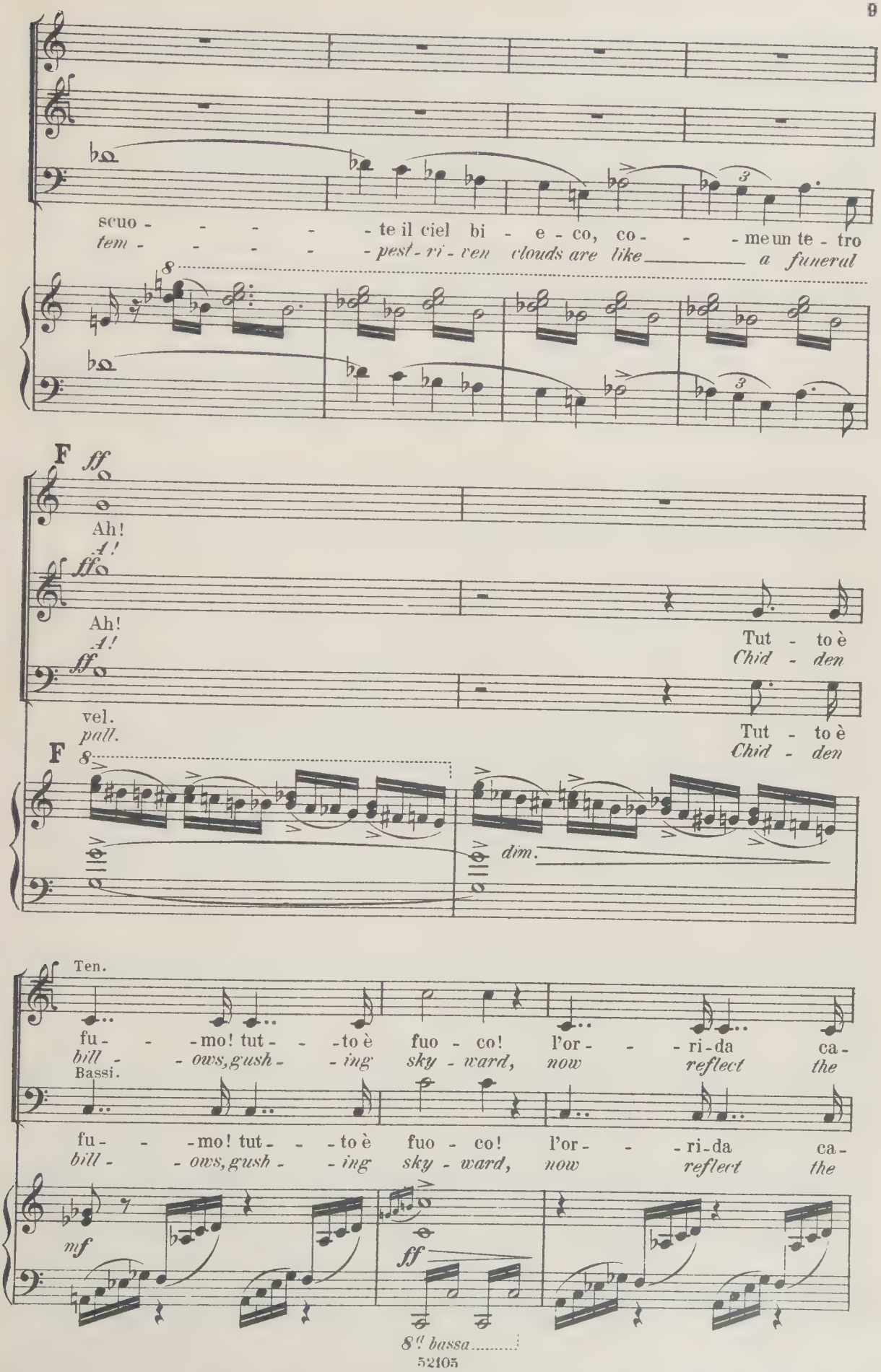

C.
sve - la.
clearly.
CHORUS.
Ten.
U - no squil - lo!
Hark the thunder!
Bassi.
U - no squil - lo!
'Tis a sig - nal!
(trombe sul palco.)
(trumpets on the stage.)
(colpo di cannone)
(a gun is fired)
stacc.
ff
stacc.
8va bassa
C.
È la na - ve del Du - ce.
'Tis the ship of the gen' - ral;
CHORUS.
Tutti.
All.
Ha tuo - na - to il can - non.
Hark, the gun ans - wer brings.
Ha tuo - na - to il can - non.
Hark, the gun ans - wer brings.
p
3
molto stacc. e ppp
Montano.
Or s'af - fon - da,
Now th'up - hea - ving
or s'in -
Swell en -

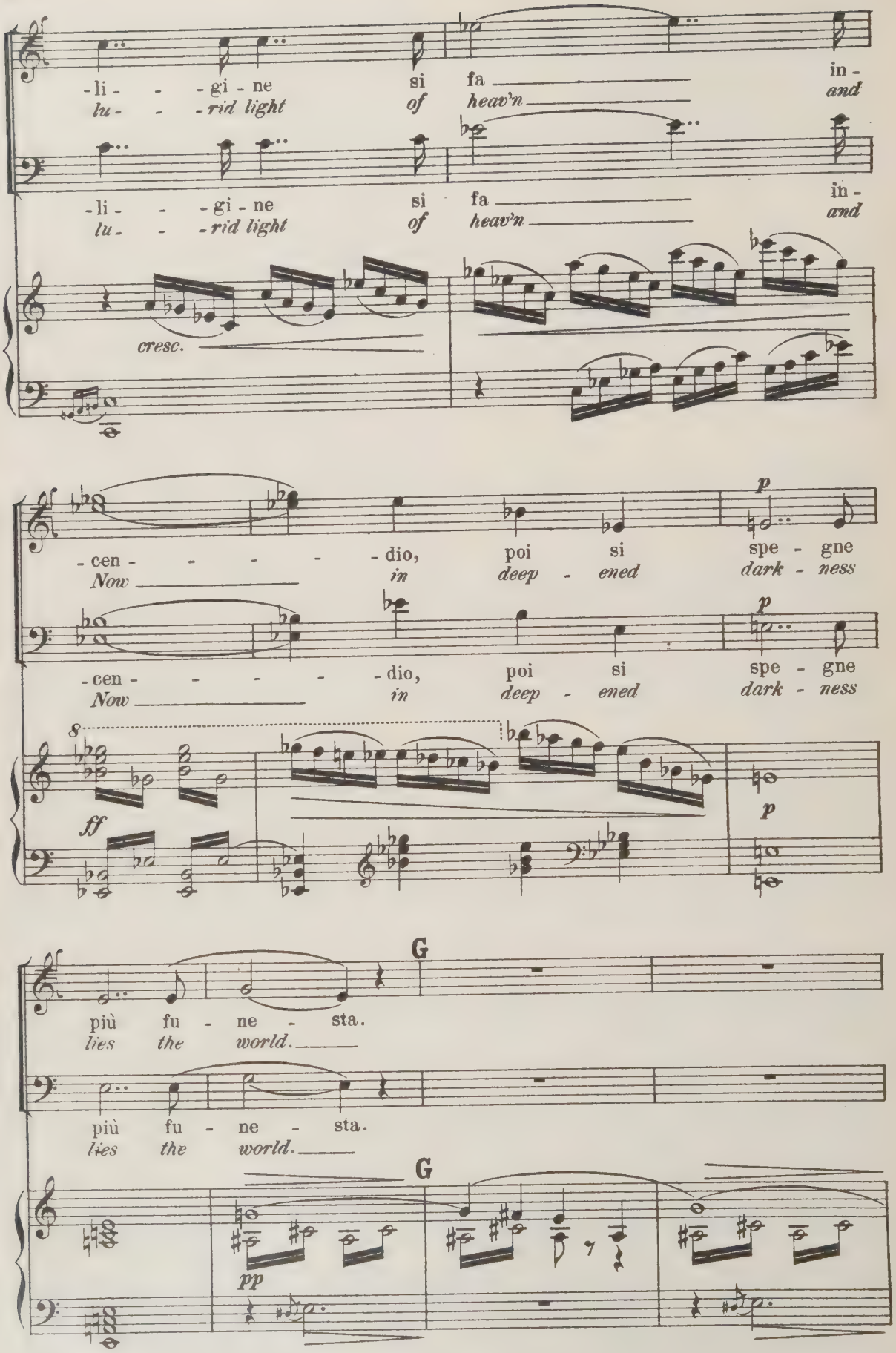

M.
- cie - - la ...
shrouds her.
Cassio.
Er - ge il ro - stro dal - l'on - da.
Now the waves she is clea - ving.
CHORUS.
C
Ten.
Nel - le nu - bi si ce - la e nel
She is lost in the sea and the
Bassi.
(Lampi)
(Lightning)
C
p
p
mar,
night,
e al - la lu - ce dei lam - pi ne ap-
But the light - ning re-veals her to
e al - la lu - ce dei lam - pi ne ap-
But the light - ning re-veals her to
(Lampi)
(Lightning)
8

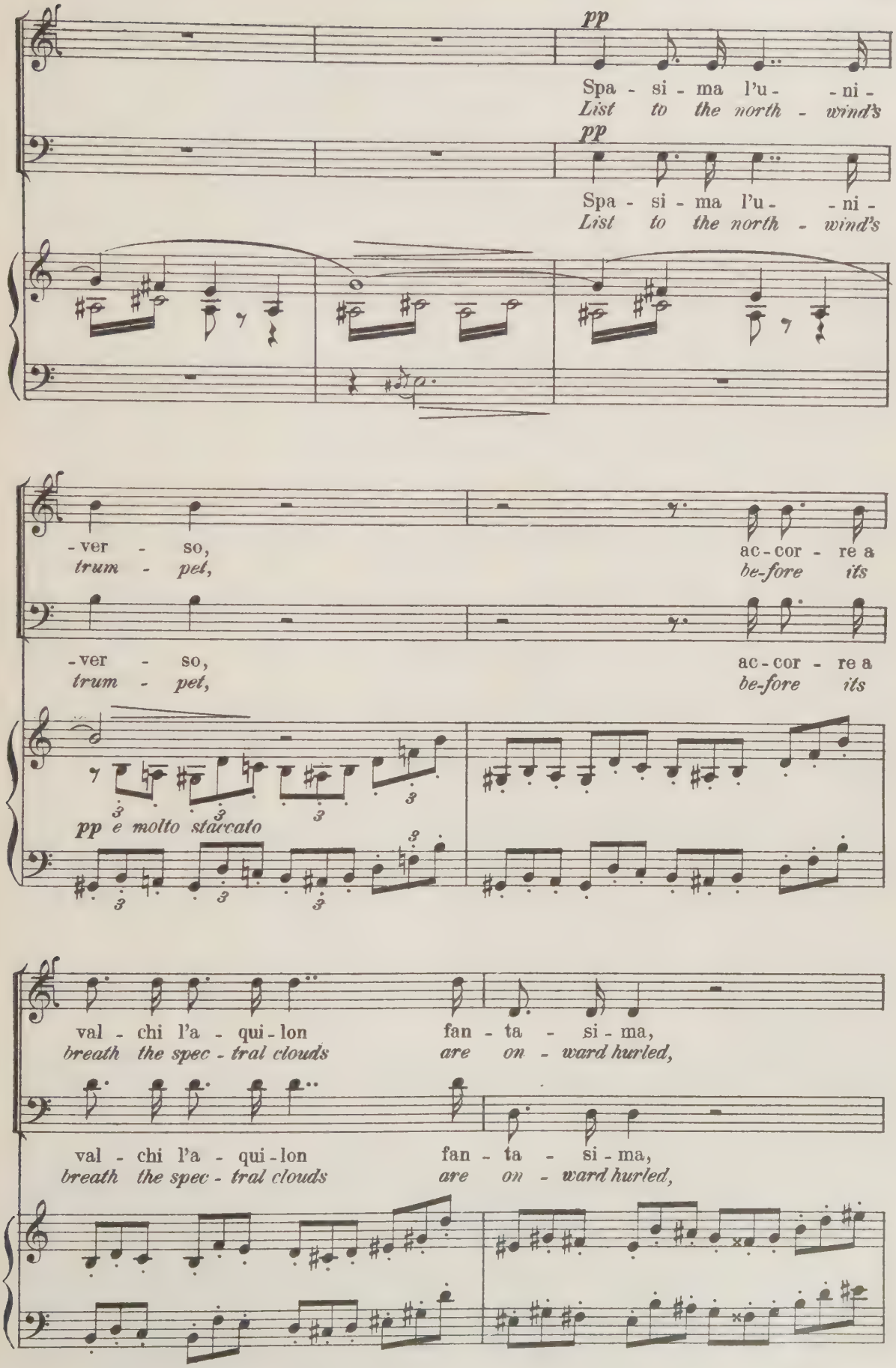

- par.
sight.
- par.
sight.
8
f
Lam - - - pi!
Roa - - - ring
tuo - - - ni!
tem - - - pest,
f
Lam - - - pi!
Roa - - - ring
tuo - - - ni!
tem - - - pest,
(Lampi e tuoni continui)
(Continual thunder and lightning)
8
mf
gor - - - ghi!
roll - - - ing
tur - bi tem - pe-sto - - si e
thun - der, bright as day the
gor - - - ghi!
roll - - - ing
tur - bi tem - pe-sto - - si e
thun - der, bright as day the

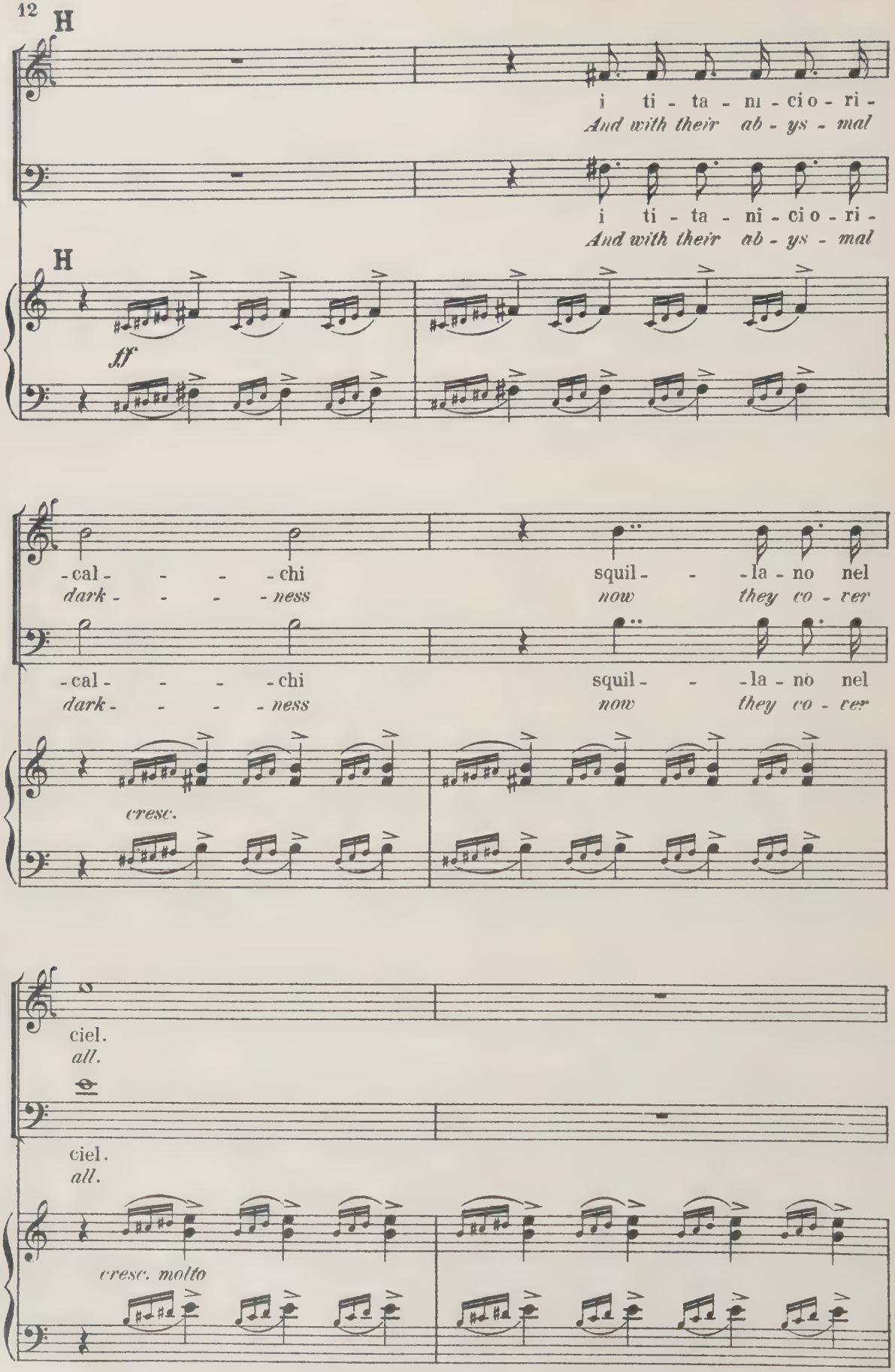

D
ful - mi - ni!
light-ning's flash.
ful - mi - ni!
light-ning's flash.
(un fulmine)
(flash of lightning)
8
ff
D
pp
pp
Tre - man l'on - de!
Waves are sur - ging
Tre - man
high and
pp staccato
ff
tre - - man ba - - si e
where the batt - - ling
l'au - re!
mon - strous,


E
cul - - - mi - ni.
whirl - - winds clash.
ff
Fen - de l'e - - -
Through the air
E
8
ff
(entrano dal fondo molte donne del popolo.)
(Many women of the people enter from back.)
- - tra un tor - vo e cie - co spir - - - - to di ver -
is blind - ly rush - ing now the spi - rit
3
8
Soprani.
Ah!..
Ah!
(con grido)
(shrieking)
Ah!..
Ah!
-ti - - -gi - ne,
of the night,
Id - - -dio
And the
8
dim.
ff


scuo - - - - - te il ciel bi - e - co, co - - - me un te - tro
tem - - - - - pest-ri-ren clouds are like a funeral
F ff
Ah!
A!
ff
Ah!
A!
ff
Tut - to è
Chid - den
vel.
pall.
Tut - to è
Chid - den
F
dim.
Ten.
fu - - - mo! tut - - - to è fuo - co! l'or - - - ri-da ca-
bill - - - ows, gush - - - ing sky - ward, now reflect the
Bassi.
fu - - - mo! tut - - - to è fuo - co! l'or - - - ri-da ca-
bill - - - ows, gush - - - ing sky - ward, now reflect the
mf
ff
8va bassa


-li - - - gi - ne si fa in -
lu - - - rid light of heav'n and
-li - - - gi - ne si fa in -
lu - - - rid light of heav'n and
cresc.
-cen - - - - - dio, poi si spe - gne
Now in deep - ened dark - ness
-cen - - - - - dio, poi si spe - gne
Now in deep - ened dark - ness
8
ff
p
p
G
più fu - ne - sta.
lies the world.
più fu - ne - sta.
lies the world.
G
pp


pp
Spa - si - ma l'u - - ni -
List to the north - wind's
pp
Spa - si - ma l'u - - ni -
List to the north - wind's
- ver - so,
trum - pet,
ac - cor - re a
be-fore its
- ver - so,
trum - pet,
ac - cor - re a
be-fore its
pp e molto staccato
val - chi l'a - qui - lon
breath the spec - tral clouds
fan - ta - si - ma,
are on - ward hurled,
val - chi l'a - qui - lon
breath the spec - tral clouds
fan - ta - si - ma,
are on - ward hurled,


H
i ti - ta - ni - ci o - ri -
And with their ab - ys - mal
i ti - ta - ni - ci o - ri -
And with their ab - ys - mal
H
ff
-cal - - - - chi
dark - - - - ness
squil - - - la - no nel
now they co - ver
-cal - - - - chi
dark - - - - ness
squil - - - la - no nel
now they co - ver
cresc.
ciel.
all.
ciel.
all.
cresc. molto

Sop. (con gesti di spavento e di supplicazione e rivolti verso lo spaldo.)
(with gestures of horror and supplication, turning towards the sea.)

CHORUS.

ff
Dio, ful - gor del - la bu - fe - - - - - -
God, whose wrath has roused the wa - - - - - -

ff
Dio, ful - gor del - la bu - fe - - - - - -
God, whose wrath has roused the wa - - - - - -

ff
Dio, ful - gor del - la bu - fe - - - - - -
God, whose wrath has roused the wa - - - - - -

(Lampi, tuoni e fulmini continui.)
(Continual thunder and flashes of lightning.)

8
fff *tutta forza*

8

-ra! Dio sor - ri - so del - la
ters, At whose smile the whirl - wind

-ra! Dio sor - ri - so del - la
ters, At whose smile the whirl - wind

-ra! Dio sor - ri - so del - la
ters, At whose smile the whirl - wind

8

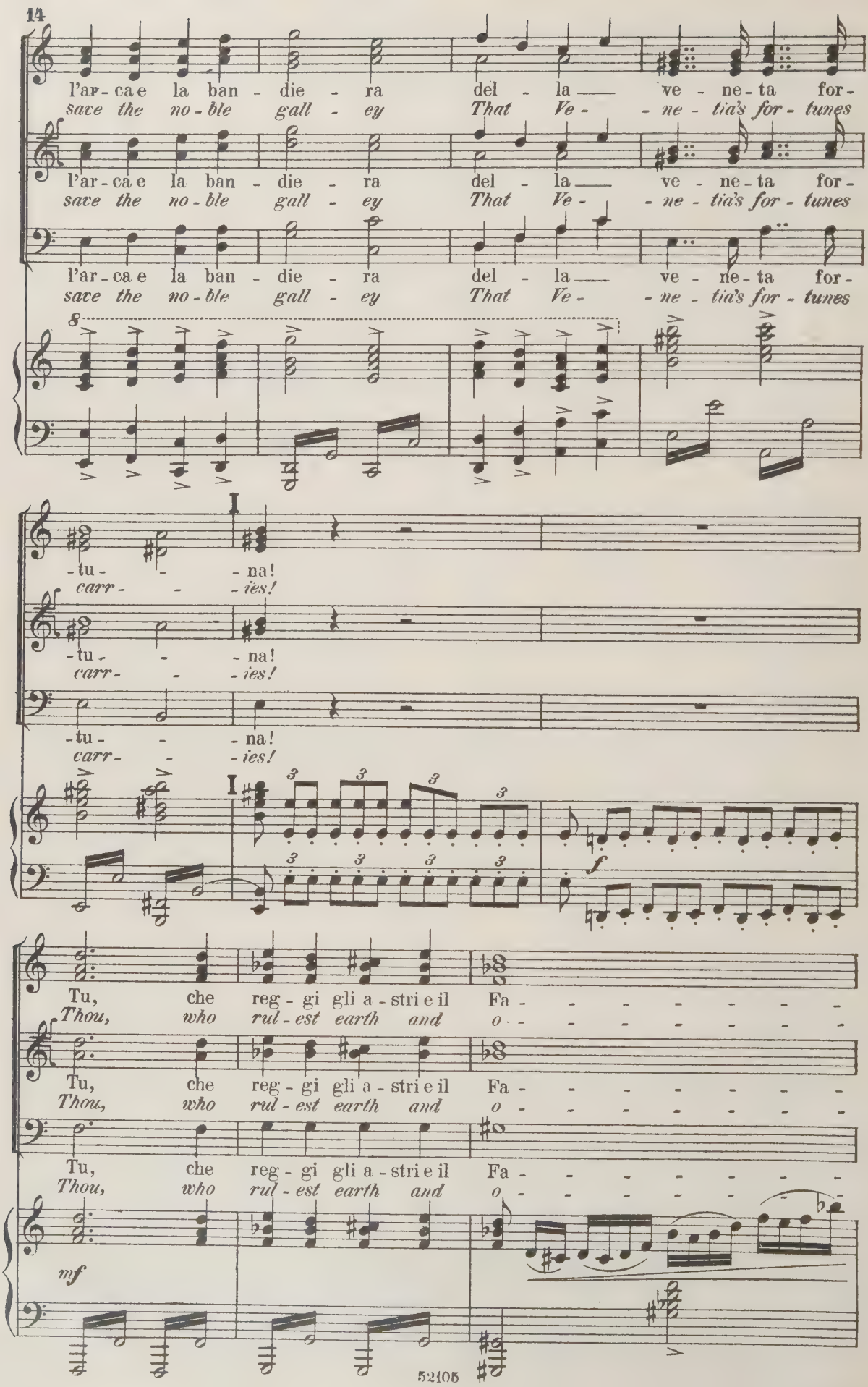
8
du - - - - - - - na! Sal - - va
tarr - - - - - - - ies, Save, oh

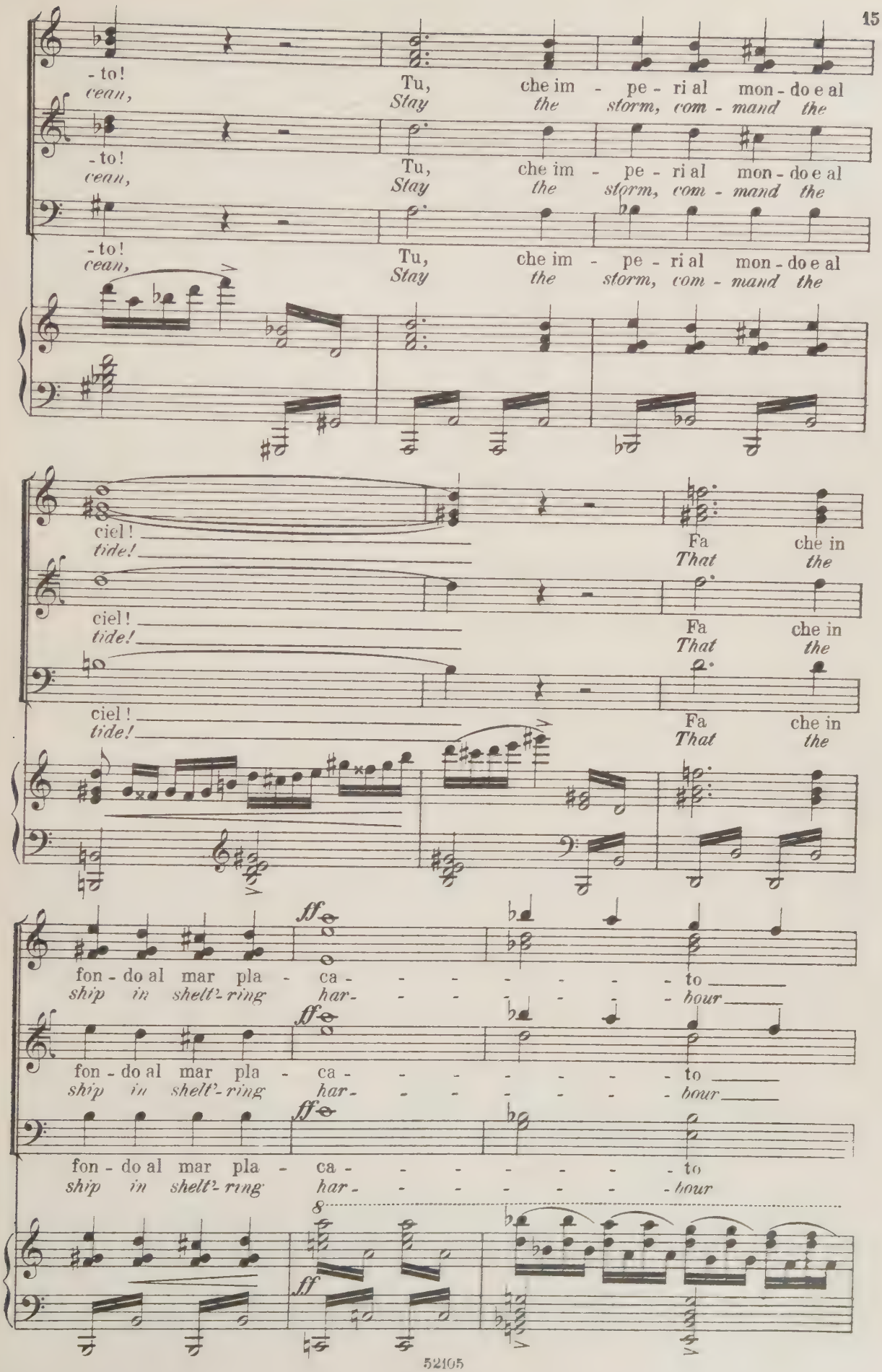
8
du - - - - - - - na! Sal - - va
tarr - - - - - - - ies, Save, oh

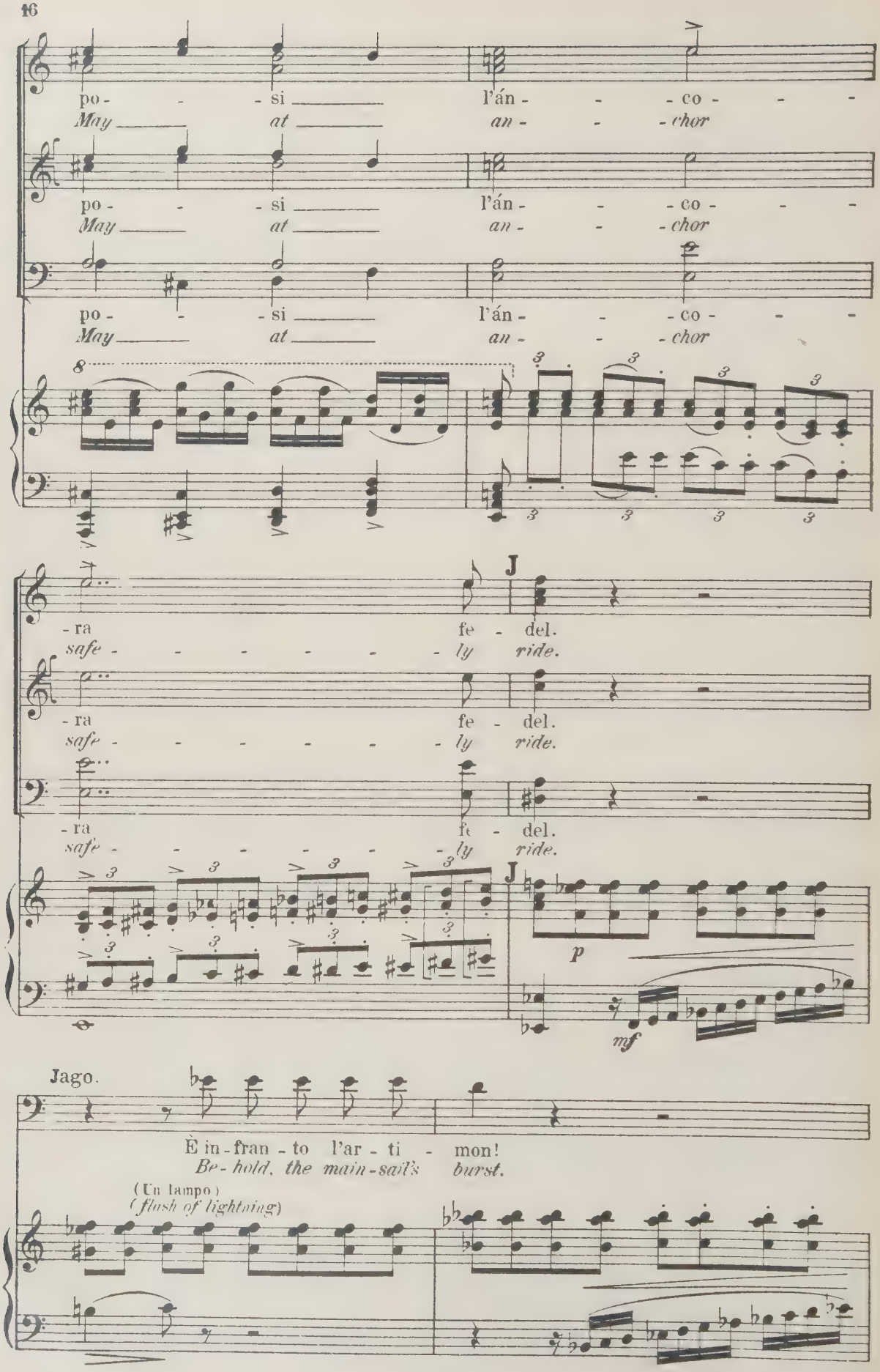
du - - - - - - - na! Sal - - va
tarr - - - - - - - ies, Save, oh

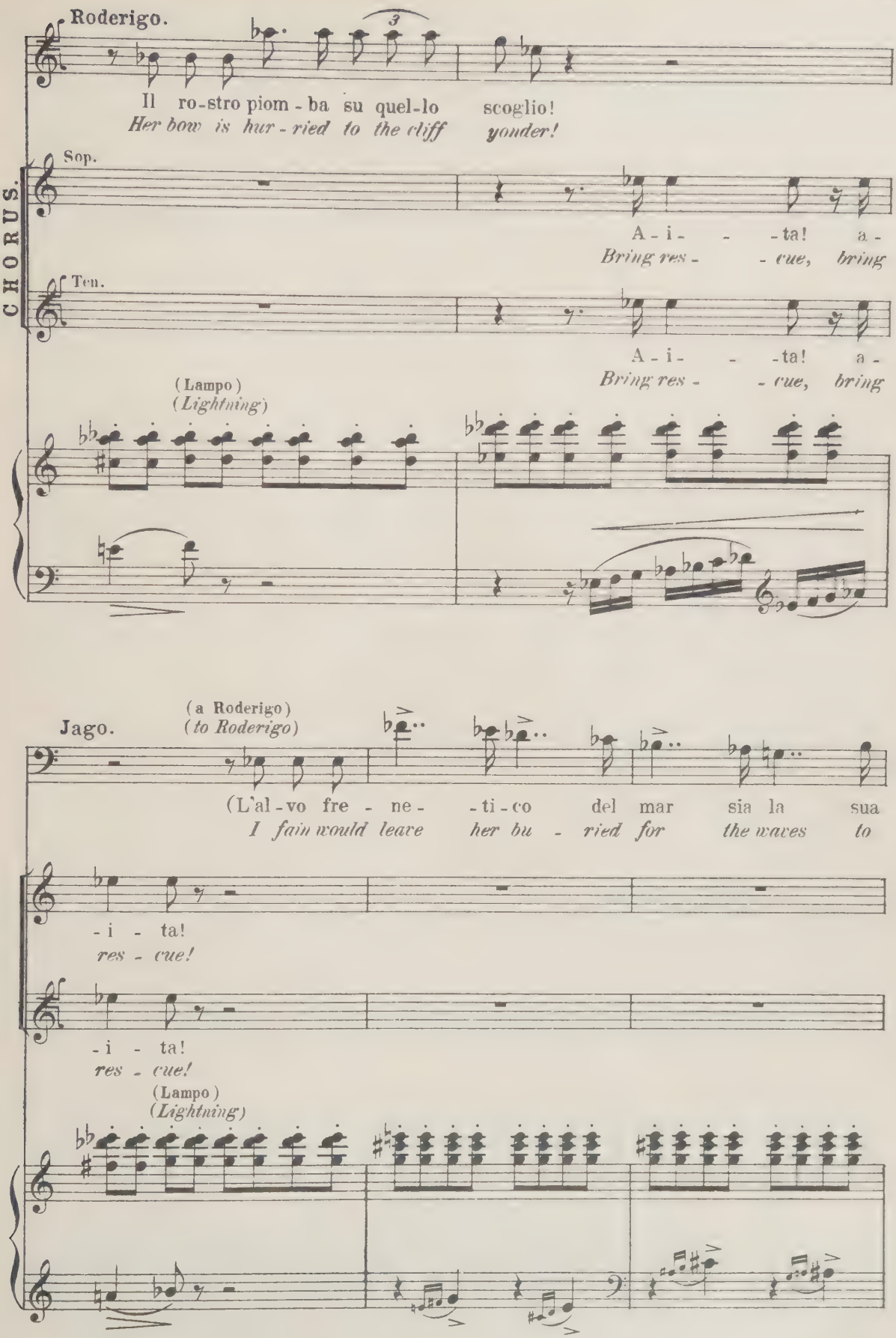
8

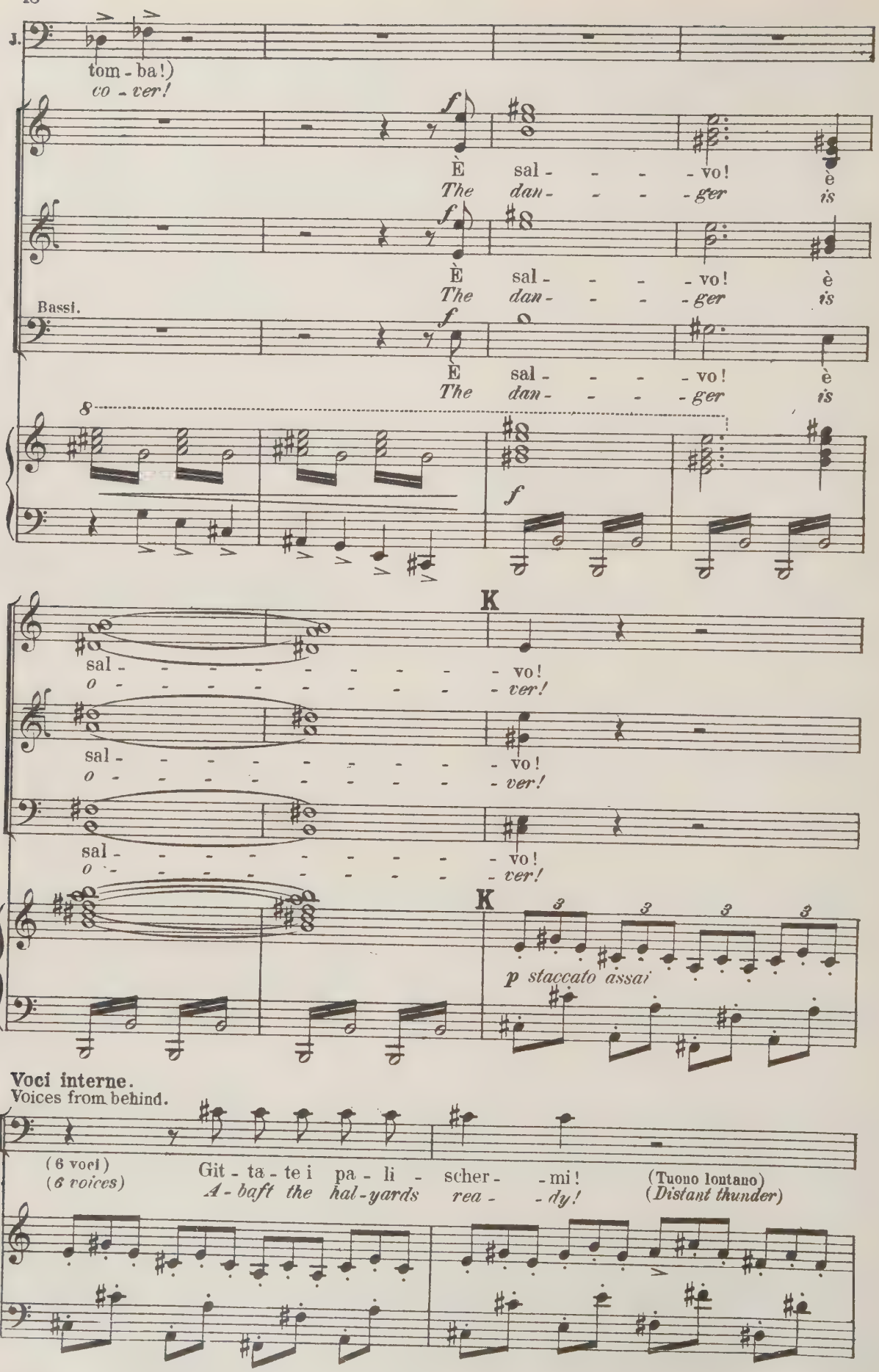
8

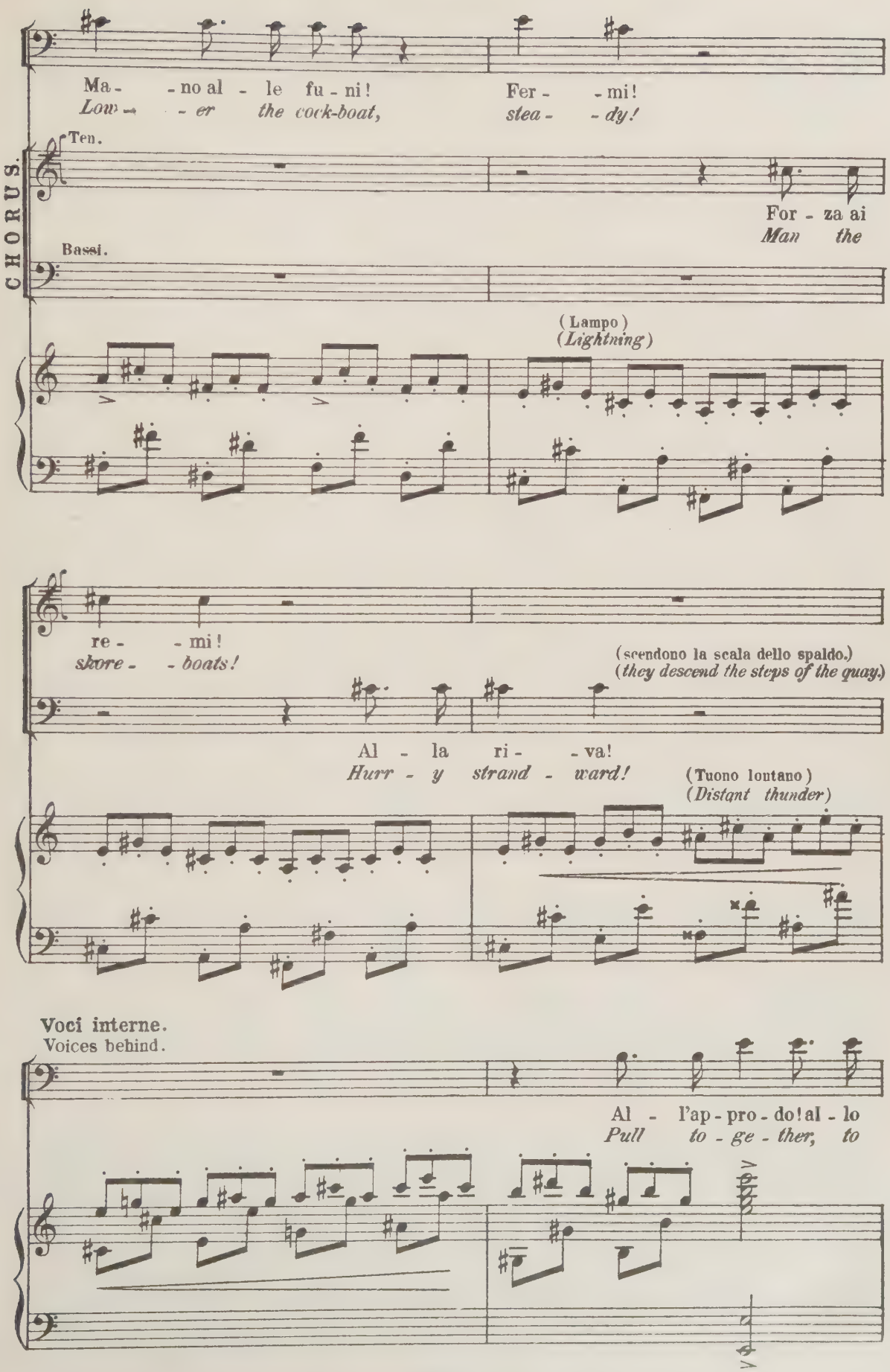

l'ar - ca e la ban - die - ra del - la ve - ne - ta for -
save the no - ble gall - ey That Ve - ne - tia's for - tunes
l'ar - ca e la ban - die - ra del - la ve - ne - ta for -
save the no - ble gall - ey That Ve - ne - tia's for - tunes
l'ar - ca e la ban - die - ra del - la ve - ne - ta for -
save the no - ble gall - ey That Ve - ne - tia's for - tunes
8
I
- tu - - na!
carr - - ies!
- tu - - na!
carr - - ies!
- tu - - na!
carr - - ies!
I
3
f
Tu, che reg - gi gli a - stri e il Fa - - - - - - - -
Thou, who rul - est earth and o - - - - - - - -
Tu, che reg - gi gli a - stri e il Fa - - - - - - - -
Thou, who rul - est earth and o - - - - - - - -
Tu, che reg - gi gli a - stri e il Fa - - - - - - - -
Thou, who rul - est earth and o - - - - - - - -
mf

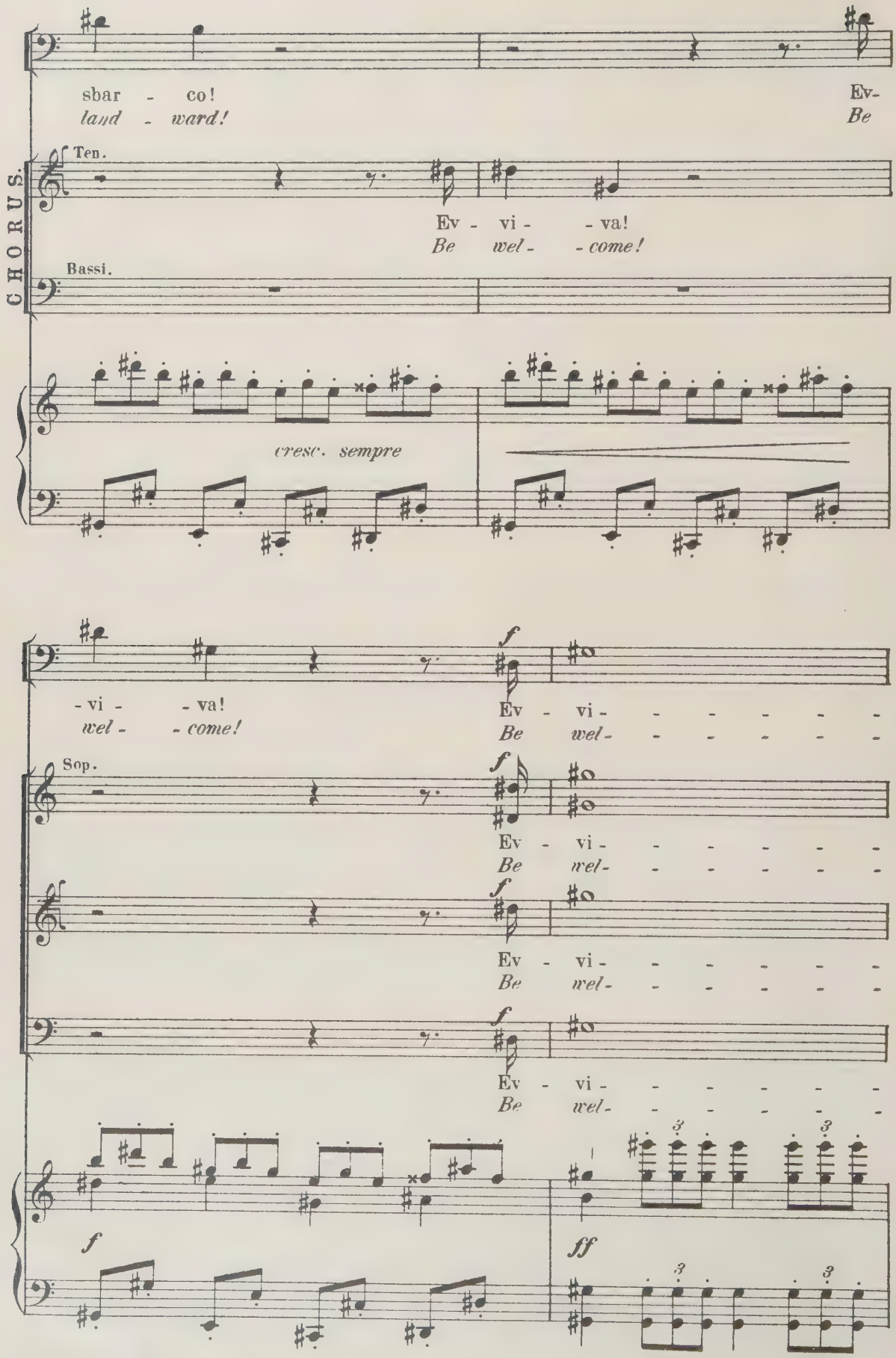

-to!
cean,
Tu,
Stay
che im - pe - ri al mon - do e al
the storm, com - mand the
-to!
cean,
Tu,
Stay
che im - pe - ri al mon - do e al
the storm, com - mand the
-to!
cean,
Tu,
Stay
che im - pe - ri al mon - do e al
the storm, com - mand the
ciel!
tide!
Fa
That
che in
the
ciel!
tide!
Fa
That
che in
the
ciel!
tide!
Fa
That
che in
the
ff
fon - do al mar pla - ca - - - - - - - to
ship in shelt'-ring har - - - - - - - bour
ff
fon - do al mar pla - ca - - - - - - - to
ship in shelt'-ring har - - - - - - - bour
ff
fon - do al mar pla - ca - - - - - - - to
ship in shelt'-ring har - - - - - - - bour
8
ff


po - si l'án - co -
May at an - chor
po - si l'án - co -
May at an - chor
po - si l'án - co -
May at an - chor
8
3
-ra fe - del.
safe - ly ride.
-ra fe - del.
safe - ly ride.
-ra fe - del.
safe - ly ride.
J
J
p
mf
Jago.
È in-fran-to l'ar-ti - mon!
Be-hold, the main-sail's burst.
(Un lampo)
(flash of lightning)


Roderigo.
Il ro-stro piom-ba su quel-lo scoglio!
Her bow is hur-ried to the cliff yonder!
CHORUS.
Sop.
A-i- -ta! a-
Bring res- -cue, bring
Ten.
A-i- -ta! a-
Bring res- -cue, bring
(Lampo)
(Lightning)
Jago.
(a Roderigo)
(to Roderigo)
(L'al-vo fre-ne- -ti-co del mar sia la sua
I fain would leave her bu- ried for the waves to
-i- ta!
res- cue!
-i- ta!
res- cue!
(Lampo)
(Lightning)


J.
tom - ba!)
co - ver!
f
È sal - - - - vo! è
The dan - - - - ger is
Bassi.
8
K
sal - - - - - - - - - vo!
o - - - - - - - - - ver!
p staccato assai
Voci interne.
Voices from behind.
(6 voci)
(6 voices)
Git - ta - te i pa - li - scher - - mi!
A - baft the hal - yards rea - - dy!
(Tuono lontano)
(Distant thunder)


CHORUS.
Ten.
Bassi.
Ma - no al - le fu - ni! Fer - mi!
Low - er the cock-boat, stea - dy!
For - za ai
Man the
(Lampo)
(Lightning)
re - mi!
skore - boats!
(scendono la scala dello spaldo.)
(they descend the steps of the quay.)
Al - la ri - va!
Hurr - y strand - ward!
(Tuono lontano)
(Distant thunder)
Voci interne.
Voices behind.
Al - l'ap - pro - do! al - lo
Pull to - ge - ther, to


sbar - co!
land - ward!
Ev-
Be
CHORUS.
Ten.
Ev - vi - - va!
Be wel - - come!
Bassi.
cresc. sempre
- vi - - va!
wel - - come!
f
Ev - vi - - - - - -
Be wel - - - - - -
Sop.
Ev - vi - - - - - -
Be wel - - - - - -
Ev - vi - - - - - -
Be wel - - - - - -
Ev - vi - - - - - -
Be wel - - - - - -
f
ff
3

Otello (dalla scala della spiaggia sa'endo sullo spaldo con seguito di marinai e di soldati .)
(*ascends the steps leading from the shore to the quay followed by sailors and soldiers.*)

L *f*

E - sul -
Hear glad

- va!
come!

- va!
come!

- va!
come!

- va!
come!

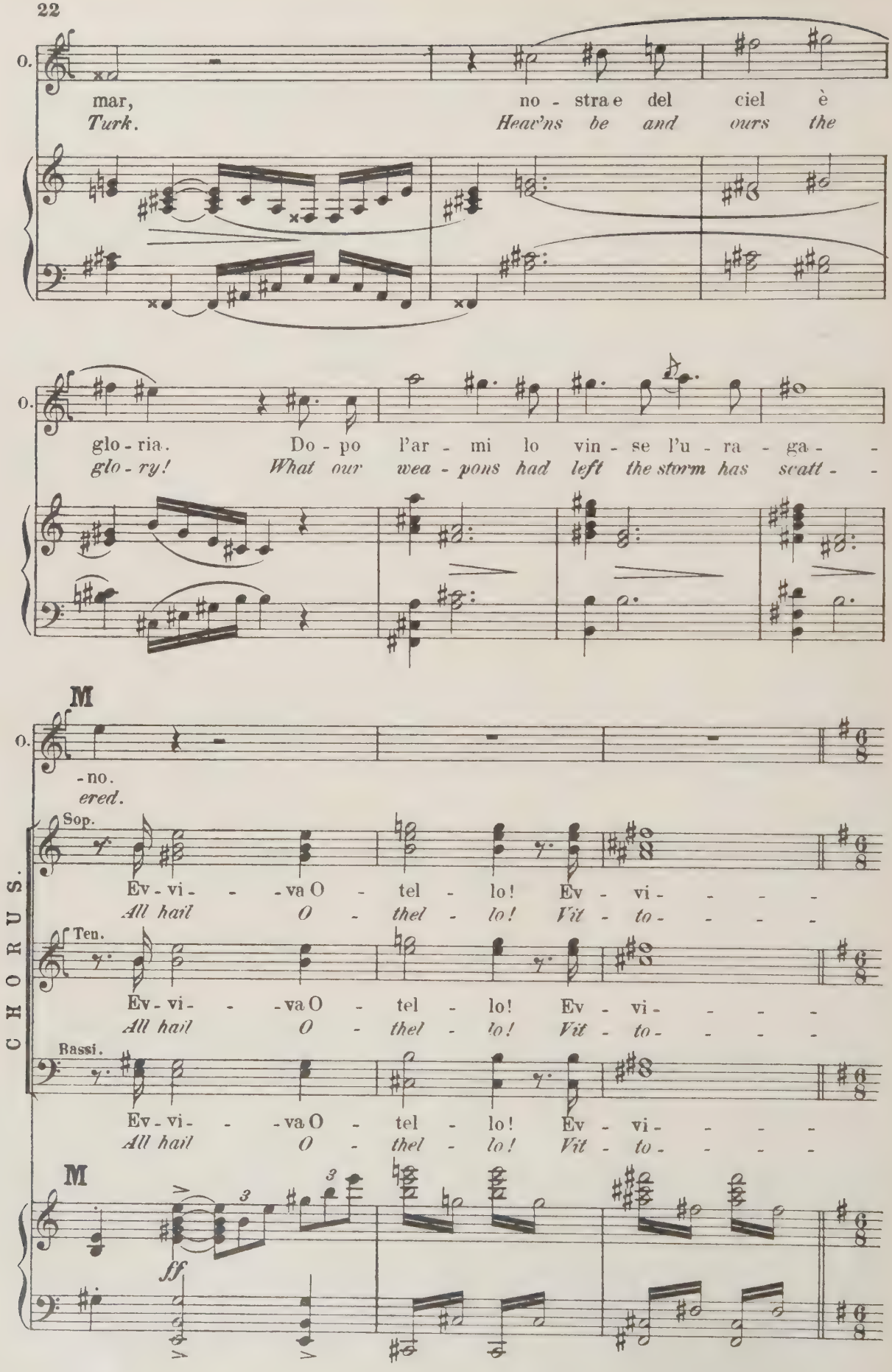
L

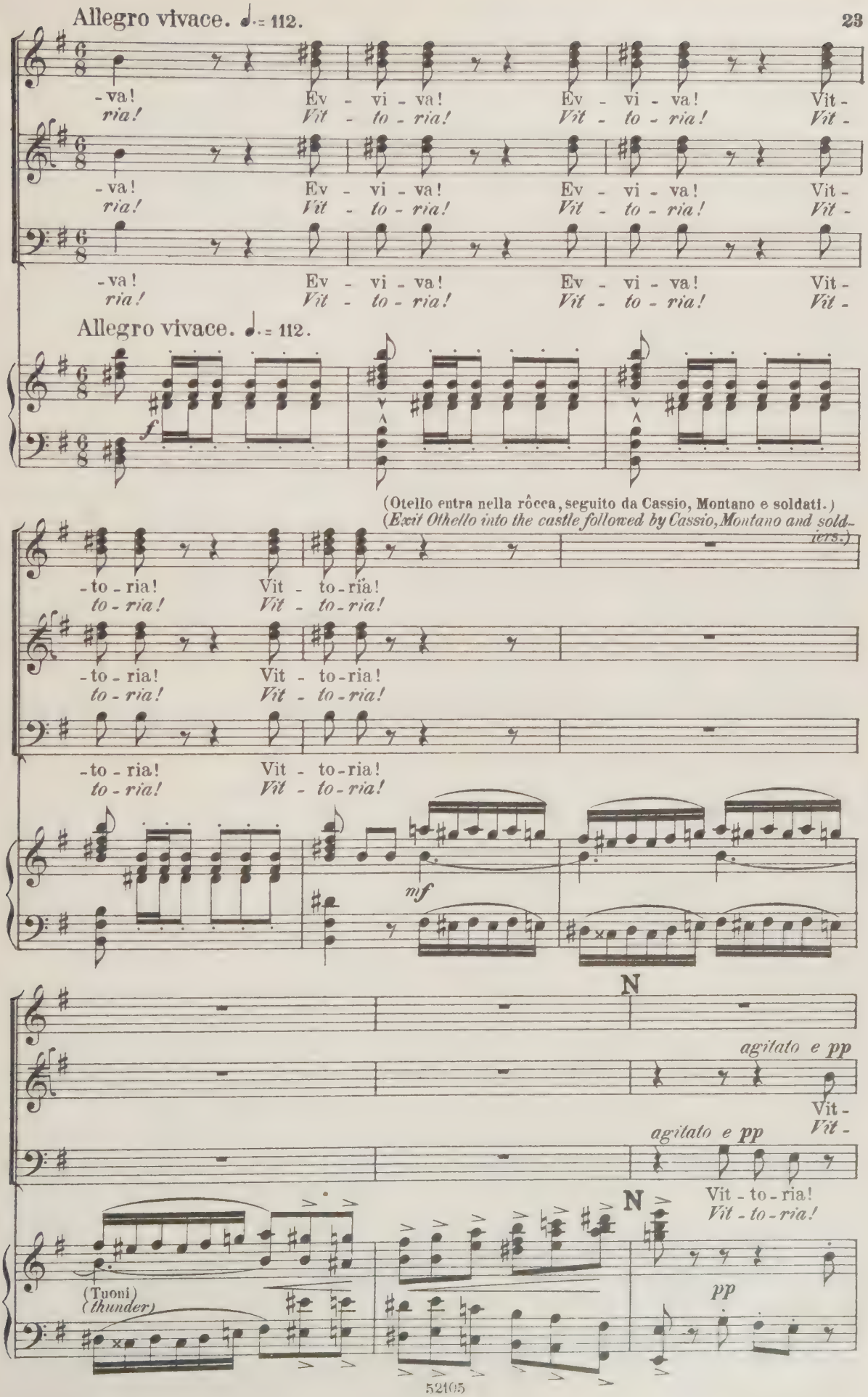
mf *p*

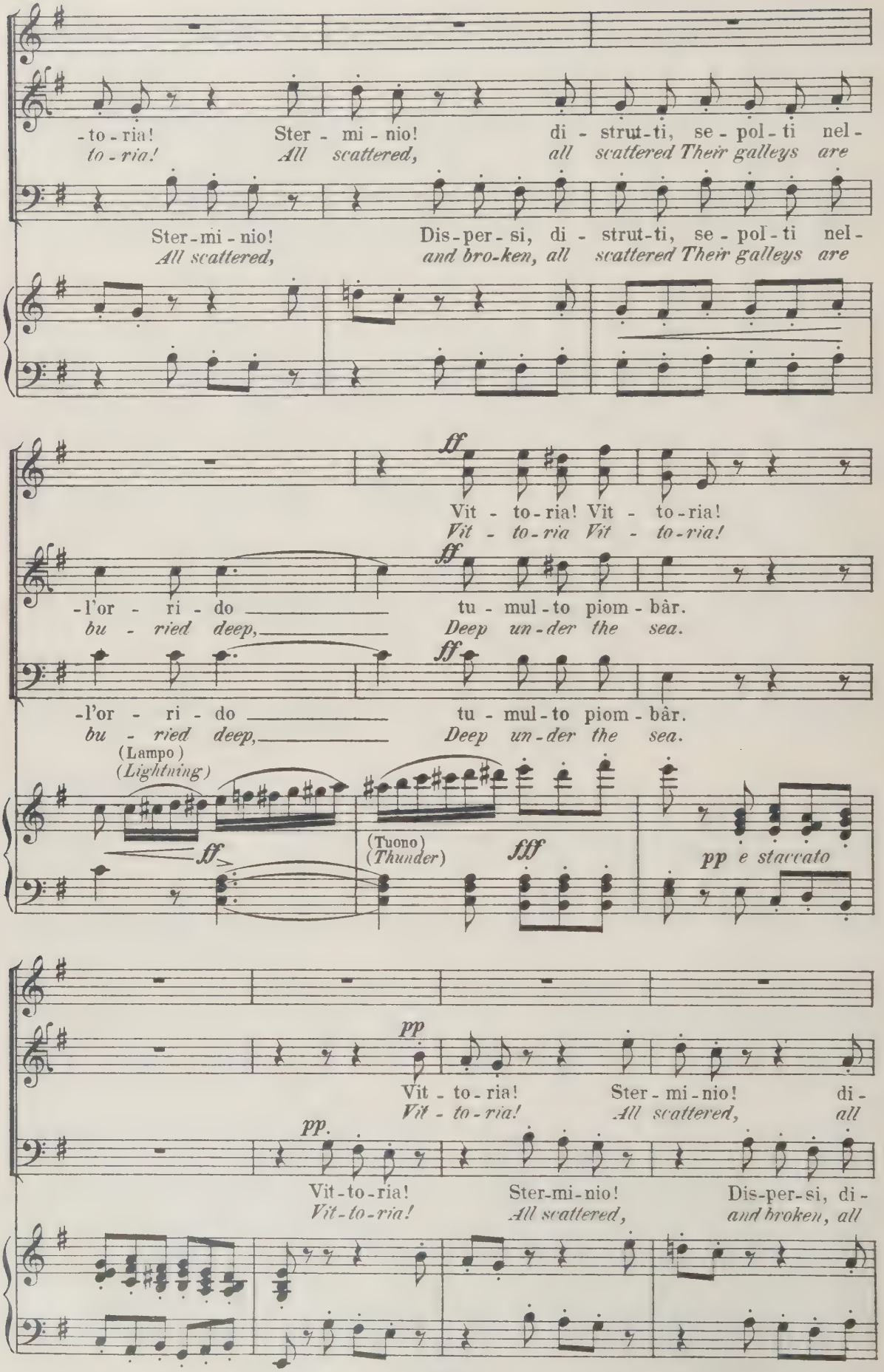
O.

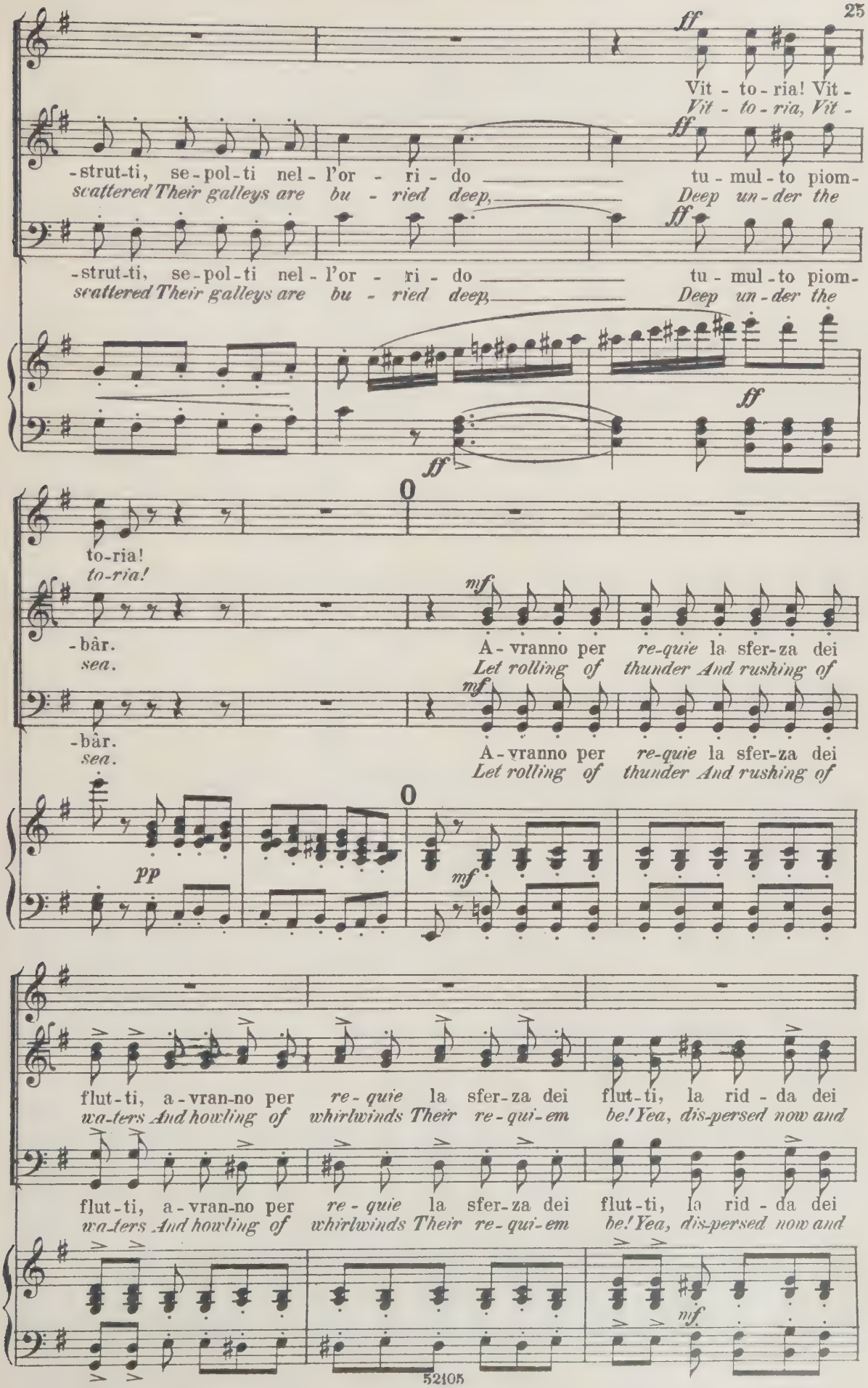
- ta - - - te! L'or - go - glio mu - sul - ma - no se - pol - to è in
ti - - - dings! Our wars are done. The o - cean has whelmed the

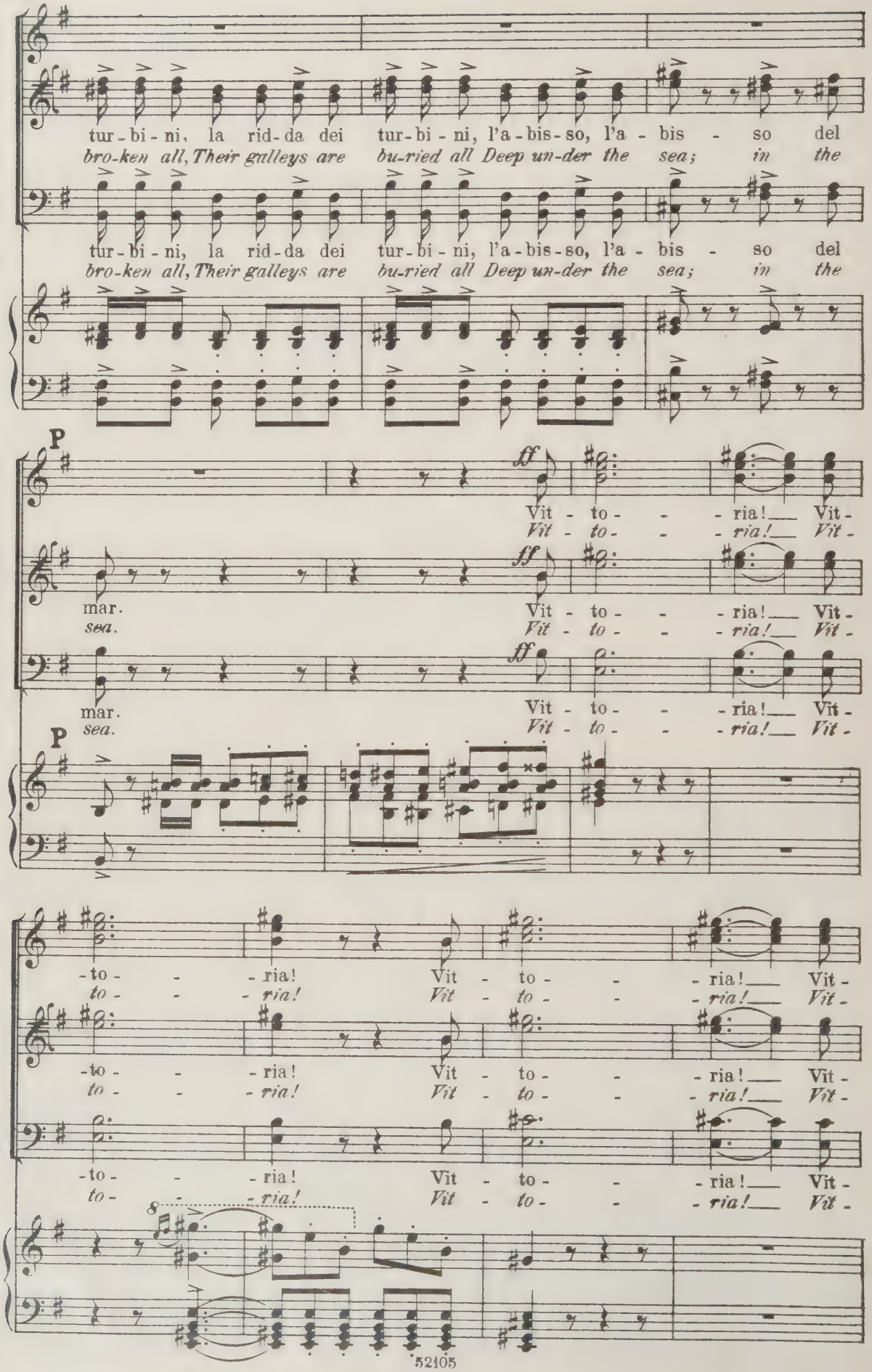
ff *p*

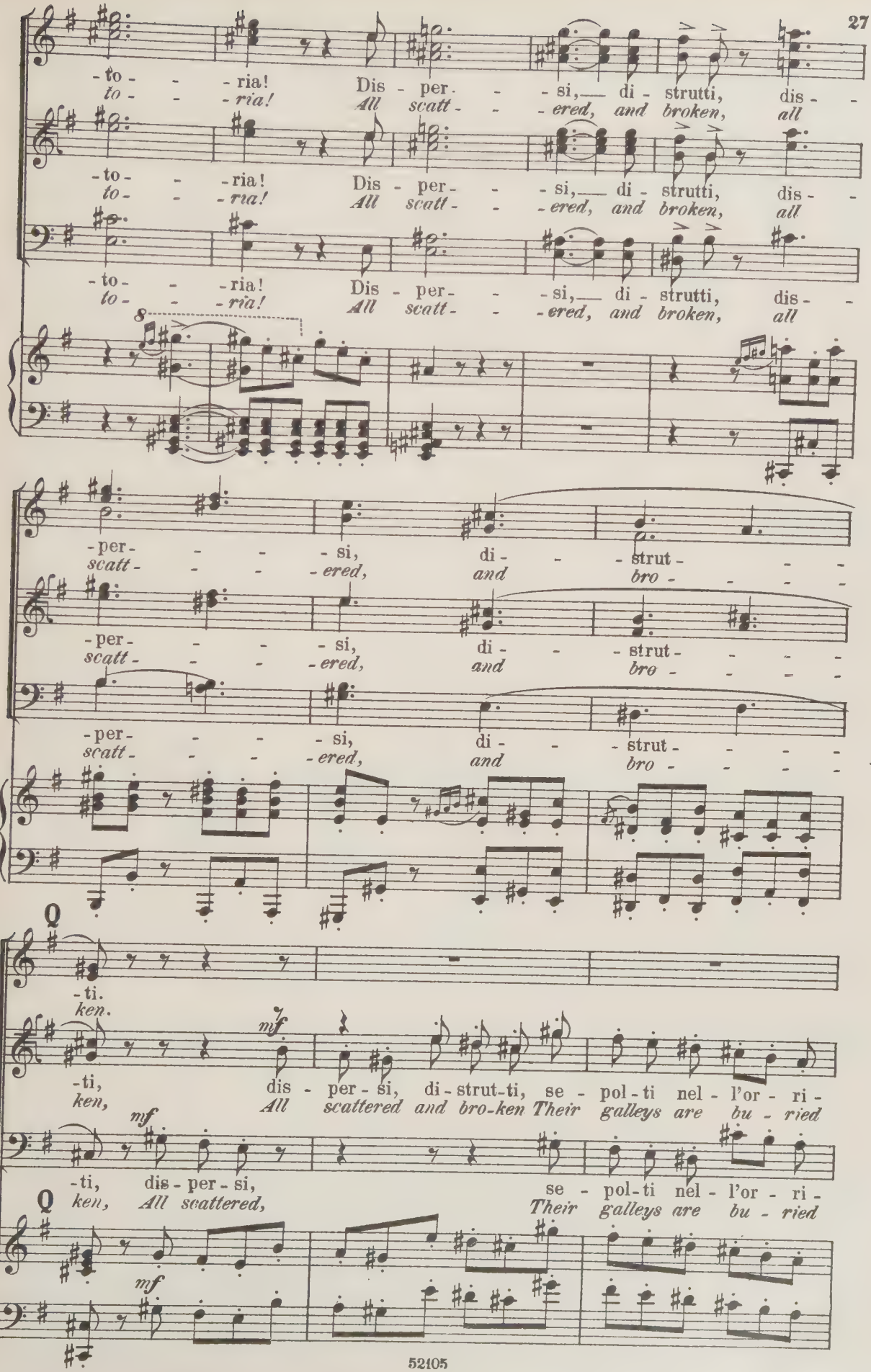

O.
mar, no - stra e del ciel è
Turk. Heav'ns be and ours the
O.
glo - ria. Do - po l'ar - mi lo vin - se l'u - ra - ga - -
glo - ry! What our wea - pons had left the storm has scatt - -
M
O.
- no.
ered.
CHORUS.
Sop.
Ev - vi - - - va O - tel - lo! Ev - vi - - - -
All hail O - thel - lo! Vit - to - - - -
Ten.
Ev - vi - - - va O - tel - lo! Ev - vi - - - -
All hail O - thel - lo! Vit - to - - - -
Bassi.
Ev - vi - - - va O - tel - lo! Ev - vi - - - -
All hail O - thel - lo! Vit - to - - - -
M
3
3
ff

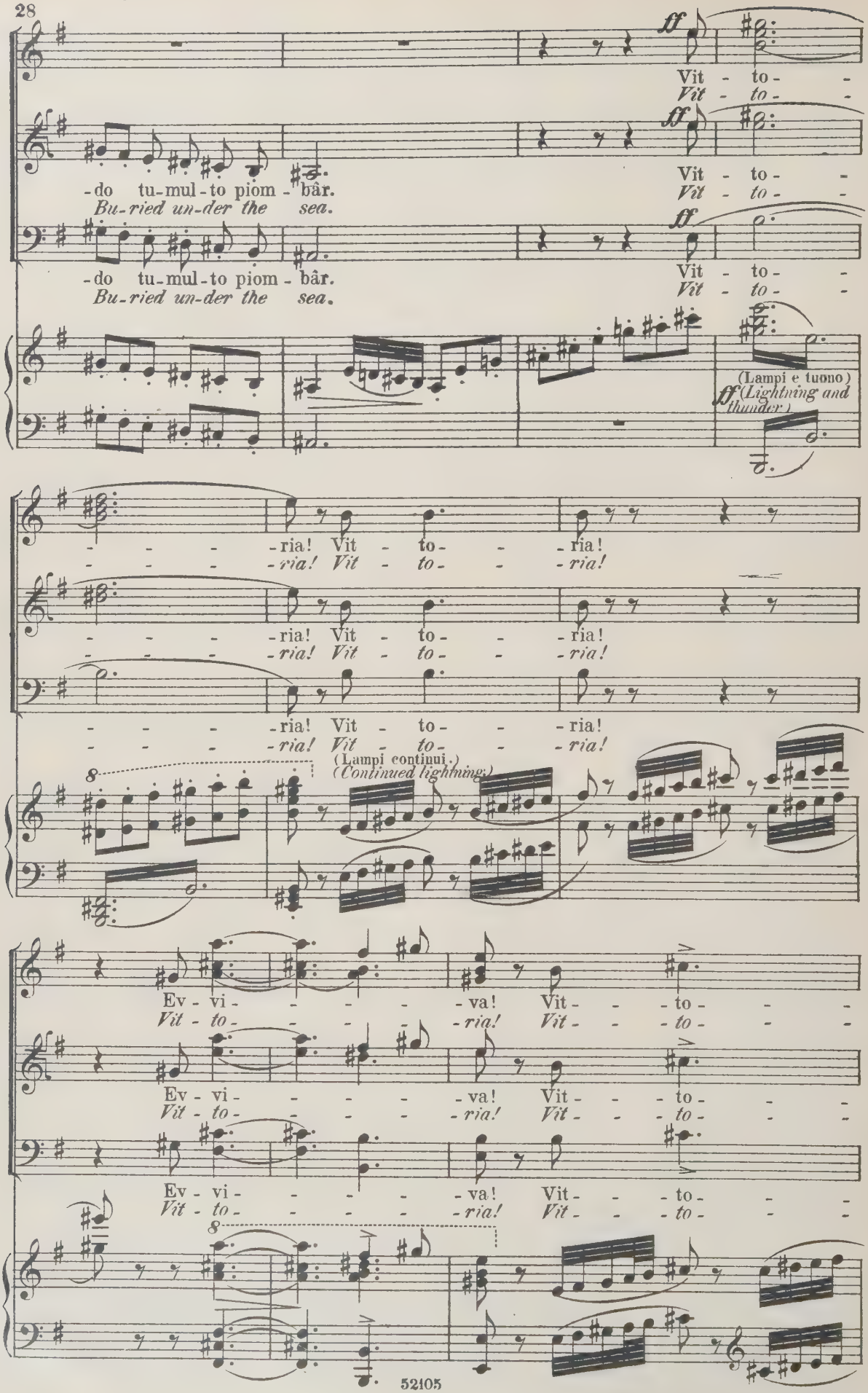

Allegro vivace. ♩.= 112.
-va! Ev - vi - va! Ev - vi - va! Vit -
ria! Vit - to - ria! Vit - to - ria! Vit -
-va! Ev - vi - va! Ev - vi - va! Vit -
ria! Vit - to - ria! Vit - to - ria! Vit -
-va! Ev - vi - va! Ev - vi - va! Vit -
ria! Vit - to - ria! Vit - to - ria! Vit -
Allegro vivace. ♩.= 112.
f
(Otello entra nella rôcca, seguito da Cassio, Montano e soldati.)
(Exit Othello into the castle followed by Cassio, Montano and soldiers.)
-to - ria! Vit - to - ria!
to - ria! Vit - to - ria!
-to - ria! Vit - to - ria!
to - ria! Vit - to - ria!
-to - ria! Vit - to - ria!
to - ria! Vit - to - ria!
mf
N
agitato e pp
Vit -
Vit -
agitato e pp
Vit - to - ria!
Vit - to - ria!
N
(Tuoni)
(thunder)
pp

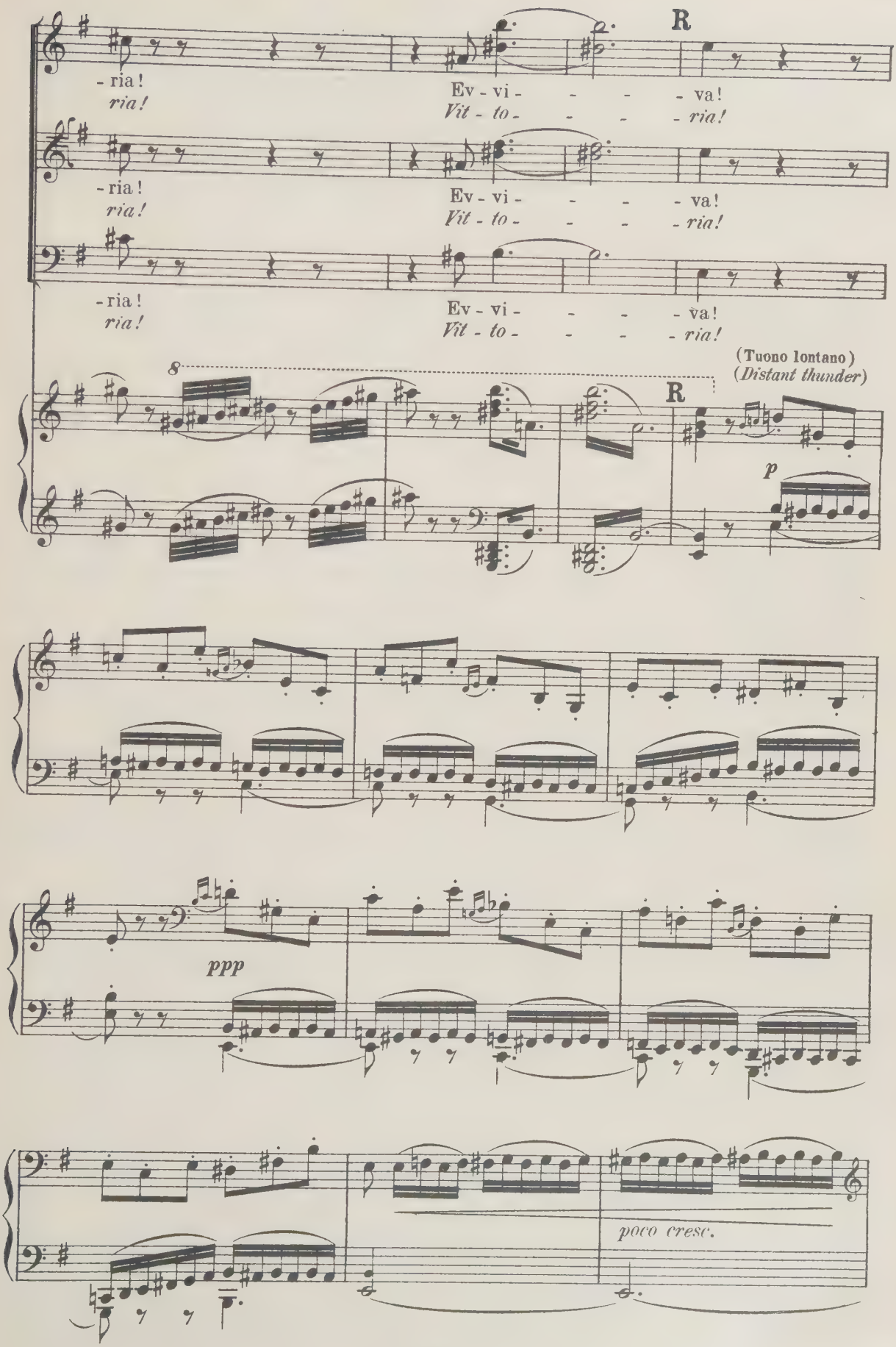

-to-ria! Ster-mi-nio! di-strut-ti, se-pol-ti nel-
to-ria! All scattered, all scattered Their galleys are
Ster-mi-nio! Dis-per-si, di-strut-ti, se-pol-ti nel-
All scattered, and bro-ken, all scattered Their galleys are
ff
Vit-to-ria! Vit-to-ria!
Vit-to-ria Vit-to-ria!
-l'or-ri-do tu-mul-to piom-bàr.
bu-ried deep, Deep un-der the sea.
-l'or-ri-do tu-mul-to piom-bàr.
bu-ried deep, Deep un-der the sea.
(Lampo)
(Lightning)
(Tuono)
(Thunder)
fff
pp e staccato
pp
Vit-to-ria! Ster-mi-nio! di-
Vit-to-ria! All scattered, all
pp.
Vit-to-ria! Ster-mi-nio! Dis-per-si, di-
Vit-to-ria! All scattered, and broken, all

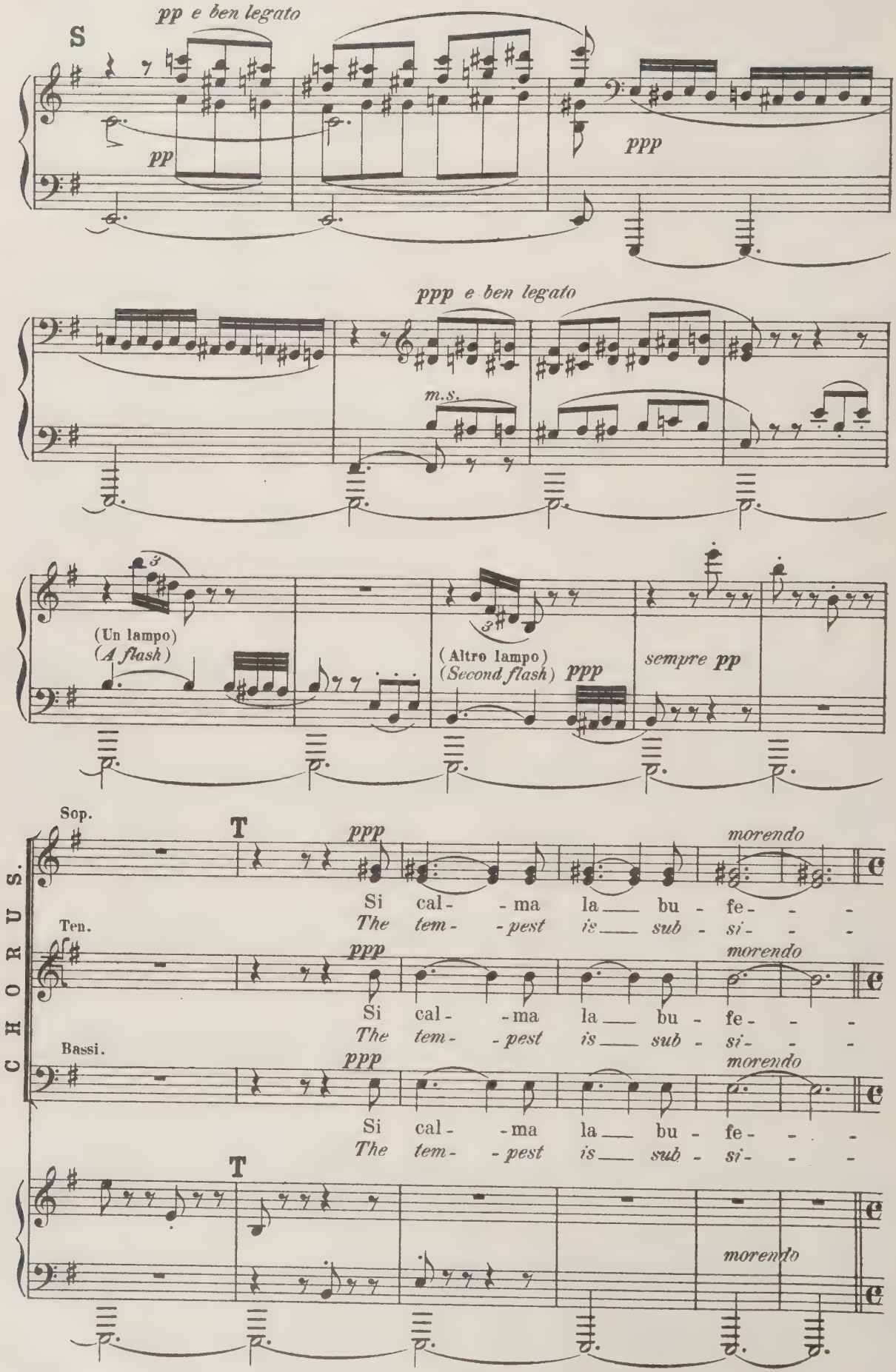

ff
Vit - to - ria! Vit -
Vit - to - ria, Vit -
-strut-ti, se-pol-ti nel - l'or - ri - do
scattered Their galleys are bu - ried deep,
tu - mul - to piom-
Deep un - der the
-strut-ti, se-pol-ti nel - l'or - ri - do
scattered Their galleys are bu - ried deep,
tu - mul - to piom-
Deep un - der the
ff
ff
0
to-ria!
to-ria!
mf
-bâr.
sea.
A - vranno per re-quie la sfer-za dei
Let rolling of thunder And rushing of
mf
-bâr.
sea.
A - vranno per re-quie la sfer-za dei
Let rolling of thunder And rushing of
pp
0
mf
flut-ti, a-vran-no per re - quie la sfer-za dei flut-ti, la rid - da dei
wa-ters And howling of whirlwinds Their re - qui - em be! Yea, dis-persed now and
flut-ti, a-vran-no per re - quie la sfer-za dei flut-ti, la rid - da dei
wa-ters And howling of whirlwinds Their re - qui - em be! Yea, dis-persed now and
mf.


tur-bi-ni, la rid-da dei tur-bi-ni, l'a-bis-so, l'a-bis-so del
bro-ken all, Their galleys are bu-ried all Deep un-der the sea; in the
tur-bi-ni, la rid-da dei tur-bi-ni, l'a-bis-so, l'a-bis-so del
bro-ken all, Their galleys are bu-ried all Deep un-der the sea; in the
P
ff
Vit-to-ria! Vit-
Vit-to-ria! Vit-
mar.
sea.
Vit-to-ria! Vit-
Vit-to-ria! Vit-
mar.
sea.
Vit-to-ria! Vit-
Vit-to-ria! Vit-
P
-to-ria! Vit-to-ria! Vit-
-to-ria! Vit-to-ria! Vit-
-to-ria! Vit-to-ria! Vit-
-to-ria! Vit-to-ria! Vit-
8
52105


-to- - -ria! Dis - per- - -si,— di - strutti, dis- -
to- - -ria! All scatt- - -ered, and broken, all
-to- - -ria! Dis - per- - -si,— di - strutti, dis- -
to- - -ria! All scatt- - -ered, and broken, all
-to- - -ria! Dis - per- - -si,— di - strutti, dis- -
to- - -ria! All scatt- - -ered, and broken, all
8
-per- - - - si, di- - - strut- - -
scatt- - - - ered, and bro- - - - -
-per- - - - si, di- - - strut- - -
scatt- - - - ered, and bro- - - - -
-per- - - - si, di- - - strut- - -
scatt- - - - ered, and bro- - - - -
-ti.
ken.
mf
-ti, dis- per- si, di- strut- ti, se- pol- ti nel- l'or- ri-
ken, All scattered and bro-ken Their galleys are bu- ried
mf
-ti, dis- per- si, se- pol- ti nel- l'or- ri-
ken, All scattered, Their galleys are bu- ried
mf


ff
Vit - to -
Vit - to -
-do tu-mul-to piom - bâr.
Bu-ried un-der the sea.
(Lampi e tuono)
(Lightning and thunder.)
-ria! Vit - to - ria!
(Lampi continui.)
(Continued lightning.)
Ev - vi - va! Vit - to -
Vit - to - ria! Vit - to -


R
- ria!
ria!
Ev - vi - - - - va!
Vit - to - - - - ria!
- ria!
ria!
Ev - vi - - - - va!
Vit - to - - - - ria!
- ria!
ria!
Ev - vi - - - - va!
Vit - to - - - - ria!
8
R
(Tuono lontano)
(Distant thunder)
p
ppp
poco cresc.


S
pp e ben legato
pp
ppp
ppp e ben legato
m.s.
(Un lampo)
(A flash)
(Altro lampo)
(Second flash)
ppp
sempre pp
CHORUS.
Sop.
Ten.
Bassi.
T
ppp
morendo
Si cal- - ma la bu - fe- - -
The tem- - pest is sub - si- - -
T
morendo

Rod. Allegro assai moderato.

Jago. *Recit.* (in disparte a Roderigo.) (*aside to Roderigo.*)

D'af - fo - gar-mi..
Drowning say I.

Ro-de - ri - go, eb-ben che pen - si? Stol -
Ro-de - ri-go, Well, now, what say'st thou? Fool,

-ra.
ding.

-ra.
ding.

-ra.
ding.

Allegro assai moderato.

(nel fondo è un andirivieni della ciurma che sale dalla scala della spiaggia ed entra nel castello portando armi e bagagli, mentre dei popolani escono da dietro la rôcca portando dei rami da ardere presso lo spaldo; alcuni soldati con fiaccole illuminano la via percorsa da questa gente.)
(In the background people keep moving backwards and forwards ascending the stairs from the shore and entering the castle with arms and baggage. Townspeople enter from behind the castle carrying branches which they deposit near the quay; some soldiers with torches light them on their way.)

R.

J.

Vin - cer nol
What should I

- -to è chi s'af - fo - ga — per a-mor di don - - - na.
— Who talks of drow-ning — for the love of wo - - - man!

(alcuni del popolo formano da un lato una catasta di legna: la folla s'accalca intorno turbolenta e curiosa.)
(Some of the people form a large pile of wood. The crowd gather round, noisy and curious.)

R.

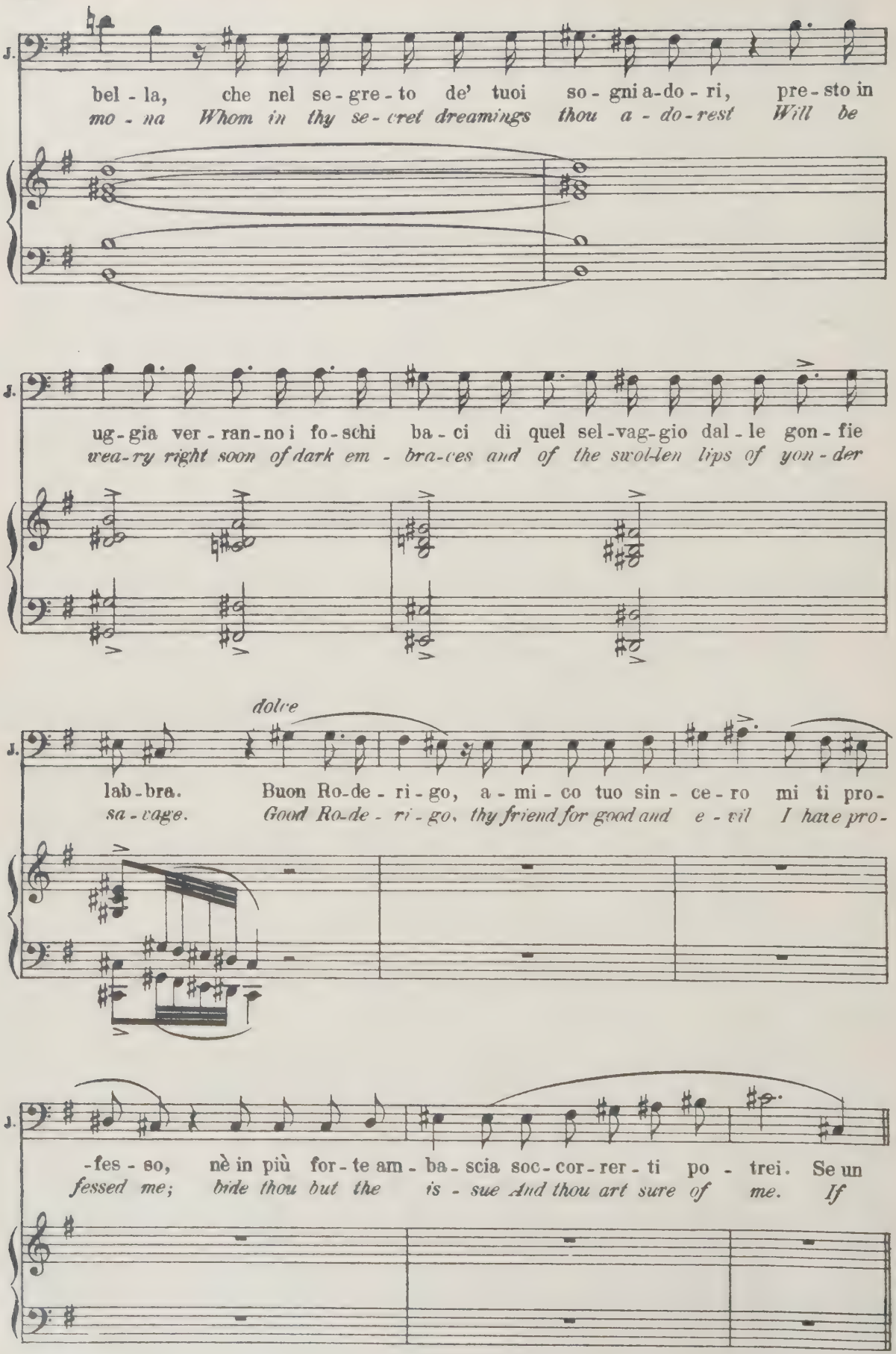
so.
do?

J.

U

Su via, fa sen-no, a-spet-ta l'o-pra del tem-po; a Des-de-mo-na
Ho now! have courage, and wait for Time working changes; for the fair Des-de-

p


J.
bel - la, che nel se - gre - to de' tuoi so - gni a-do - ri, pre - sto in
mo - na Whom in thy se - cret dreamings thou a - do - rest Will be
J.
ug - gia ver - ran - no i fo - schi ba - ci di quel sel - vag - gio dal - le gon - fie
wea - ry right soon of dark em - bra - ces and of the swol-len lips of yon - der
dolce
J.
lab - bra. Buon Ro-de - ri - go, a - mi - co tuo sin - ce - ro mi ti pro -
sa - vage. Good Ro-de - ri - go, thy friend for good and e - vil I hate pro -
J.
- fes - so, nè in più for - te am - ba - scia soc - cor - rer - ti po - trei. Se un
fessed me; bide thou but the is - sue And thou art sure of me. If

V

Iº Tempo. ♩ = 120.

J.

fra - gil vo - -to di fem - mi - na non è trop - p'ar - duo

frail vows Twixt a Ve - ne - tian and this Moor are not too

V Iº Tempo. ♩ = 120.

dolciss.

J.

no - do pel ge - nio mio nè per l'in - - fer - no, giu -

hard For my wits and all the tribe of hell Thou

ff

J

pausa lunga

Recitativo.

- ro che quella don-na sa-rà tua. M'a - scolta, ben-chè fin-ga d'a-

shalt enjoy and hold her as thine own. Now listen! though im semblance his

Allegro.

Recitativo.

p *f* *pausa lunga* *p*

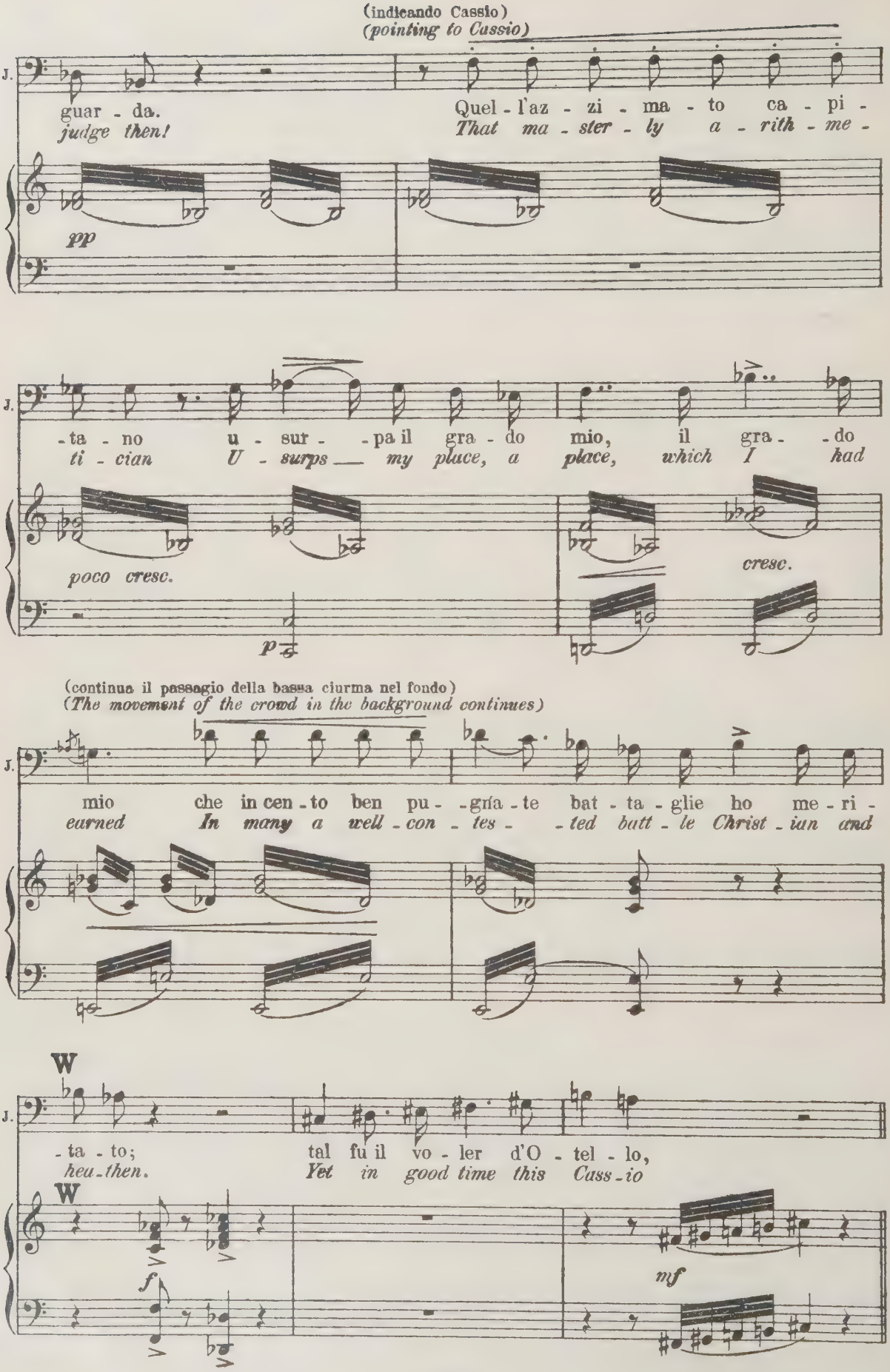
(Entra Cassio: poi s'unisce a un crocchio di soldati)
(sempre in disparte a Roderigo)

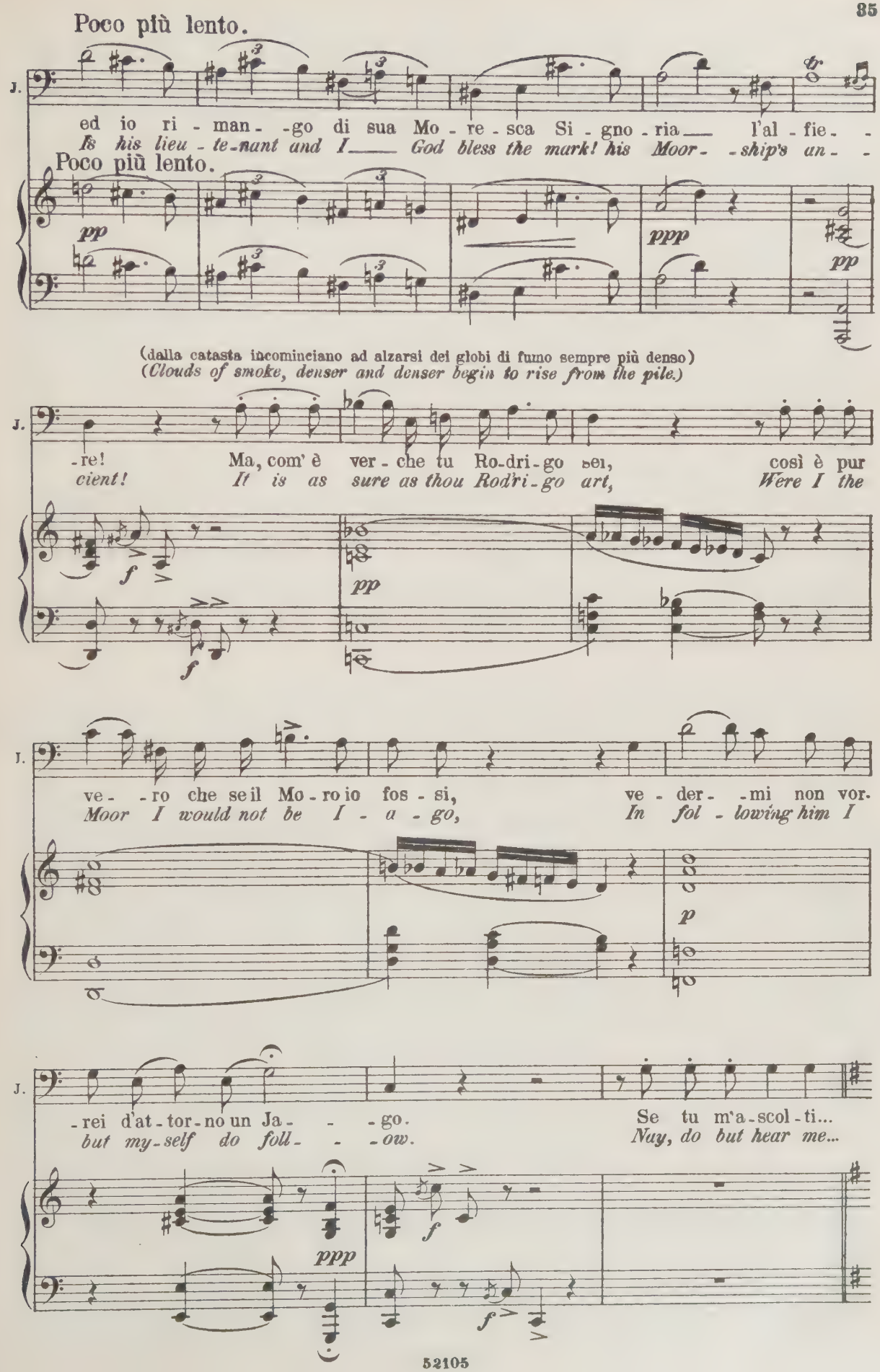
(Enter Cassio who joins a group of soldiers.)
(Iago continues to speak aside to Roderigo)

J.

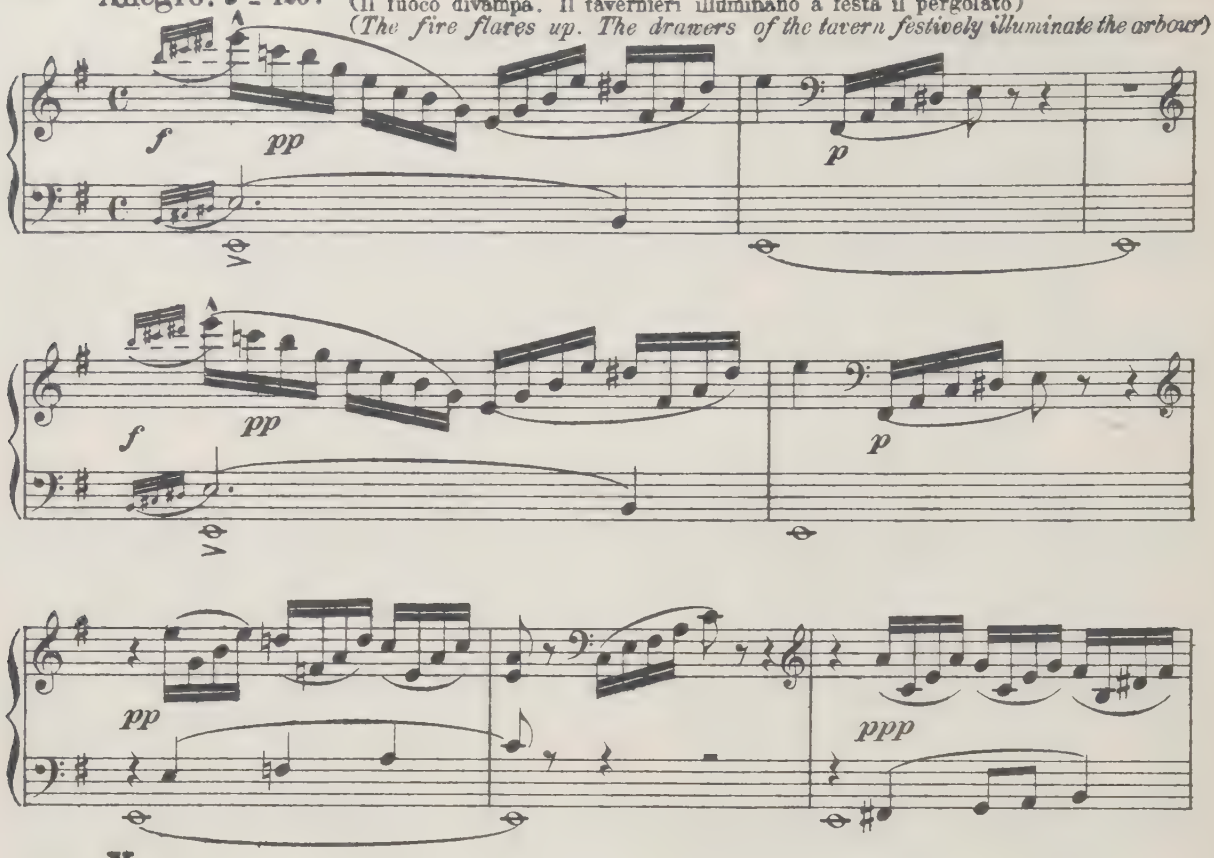
-mar - lo, o - dio quel Mo - ro... E u - na ca - gion del - l'i - ra, ec - co - la

friend I hate this O - thel - lo and for the best of reasons, Thou shalt hear;


(indicando Cassio)
(pointing to Cassio)
J.
guar - da.
judge then!
Quel - l'az - zi - ma - to ca - pi -
That ma - ster - ly a - rith - me -
pp
J.
- ta - no u - sur - - pa il gra - do mio, il gra - - do
ti - cian U - surps my place, a place, which I had
poco cresc.
p
cresc.
(continua il passaggio della bassa ciurma nel fondo)
(The movement of the crowd in the background continues)
J.
mio che in cen - to ben pu - - gna - te bat - ta - glie ho me - ri -
earned In many a well - con - tes - - ted batt - le Christ - ian and
W
J.
- ta - to;
hea - then.
tal fu il vo - ler d'O - tel - lo,
Yet in good time this Cass - io
W
f
mf


Poco più lento.
J.
ed io ri - man - -go di sua Mo - re - sca Si - gno - ria l'al - fie - -
Is his lieu - te-nant and I God bless the mark! his Moor - -ship's an - -
Poco più lento.
pp
ppp
pp
(dalla catasta incominciano ad alzarsi dei globi di fumo sempre più denso)
(Clouds of smoke, denser and denser begin to rise from the pile.)
J.
-re! Ma, com' è ver - che tu Ro-dri - go sei, così è pur
cient! It is as sure as thou Rod'ri - go art, Were I the
f
f
pp
J.
ve - -ro che se il Mo - ro io fos - si, ve - der - -mi non vor-
Moor I would not be I - a - go, In fol - lowing him I
p
J.
-rei d'at - tor - no un Ja - - -go. Se tu m'a - scol - ti...
but my - self do foll - - -ow. Nay, do but hear me...
ppp
f
f

Allegro. ♩ = 120. (Il fuoco divampa. Il tavernieri illuminano a festa il pergolato)
(The fire flares up. The drawers of the tavern festively illuminate the arbour)



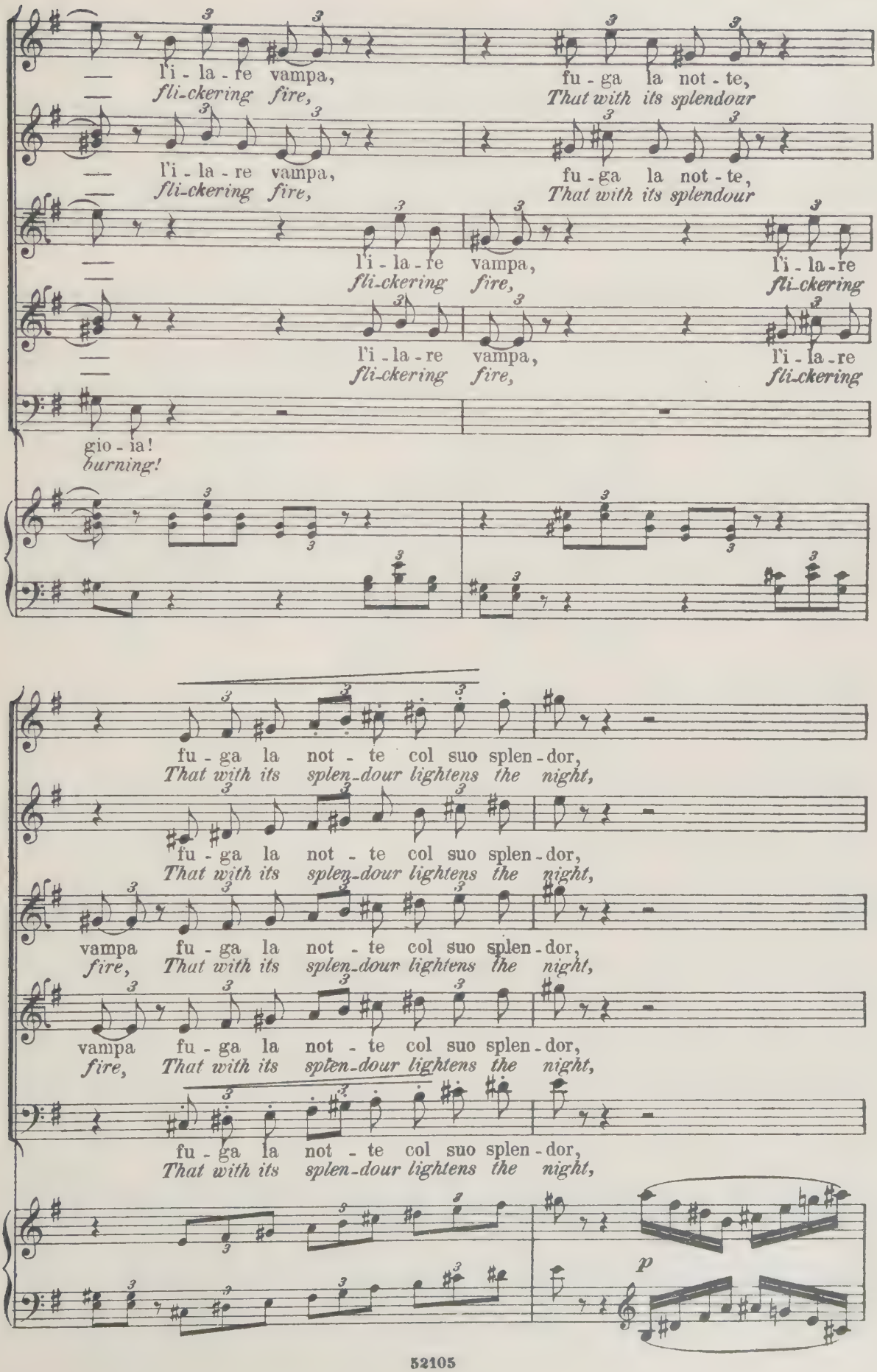
CHORUS.

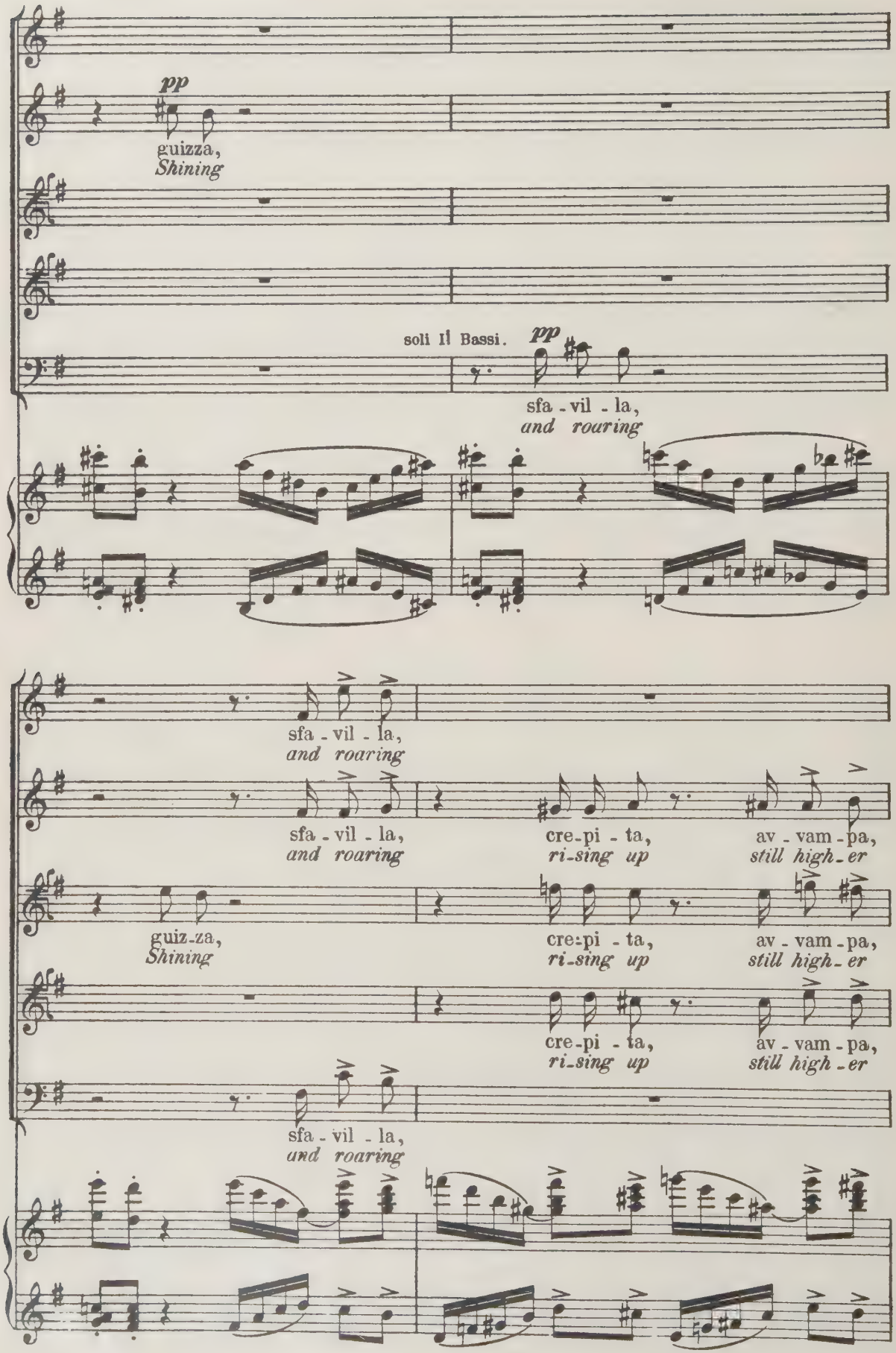
X

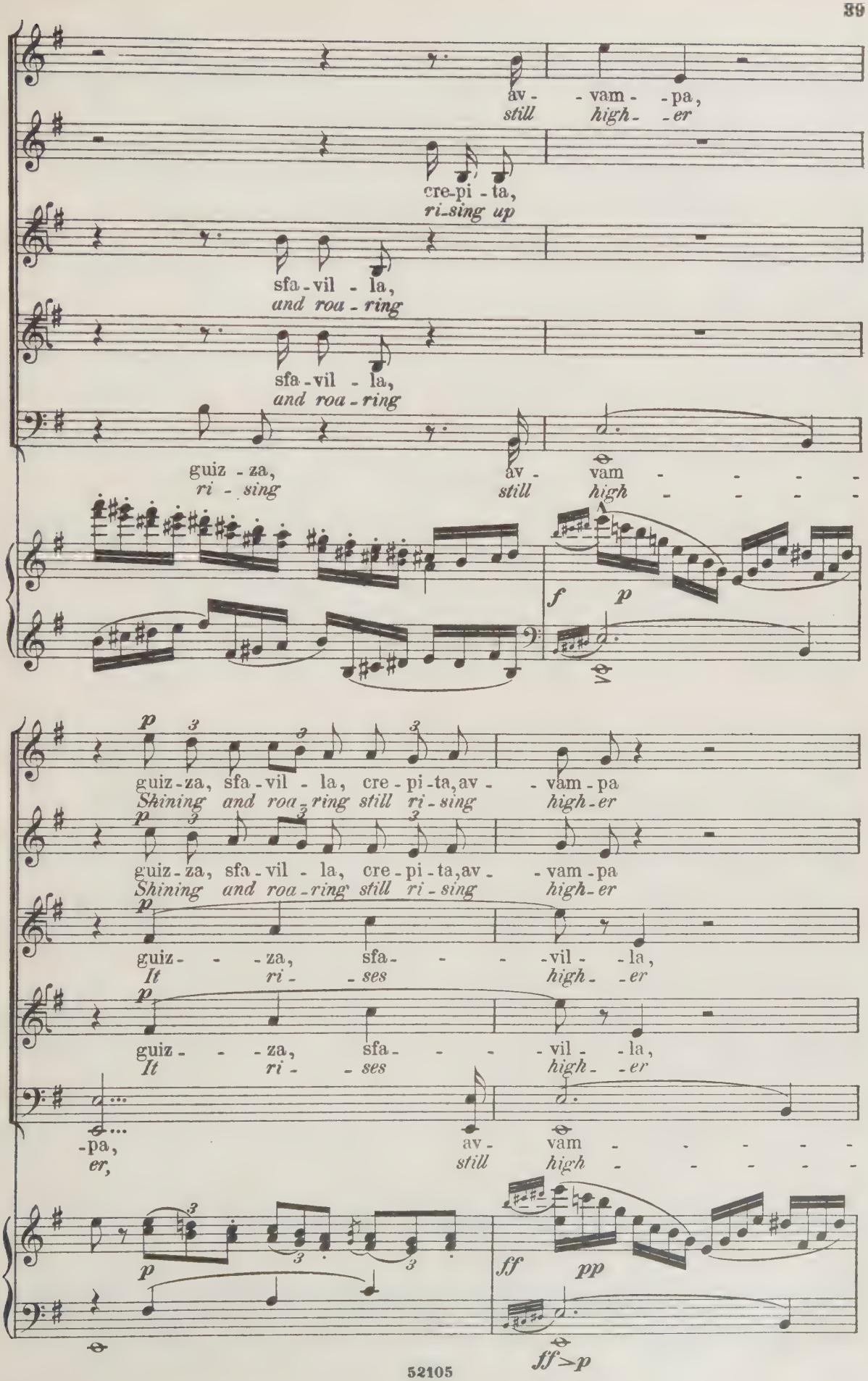
Soprani. *ff*
Fuo - co di gio - ia!
Contralti. *ff*
Flame brightly bur - ning!
Fuo - co di gio - ia!
Flame brightly bur - ning!
Tenori I. *ff*
Fuo - co di gio - ia!
Flame brightly bur - ning!
Tenori II. *ff*
Fuo - co di gio - ia!
Flame brightly bur - ning!
Voci sole.
(via trasportan)
Bassi. *ff*
Fuo - co di gio - ia, fuo - co di
Flame brightly bur - ning, flame brightly

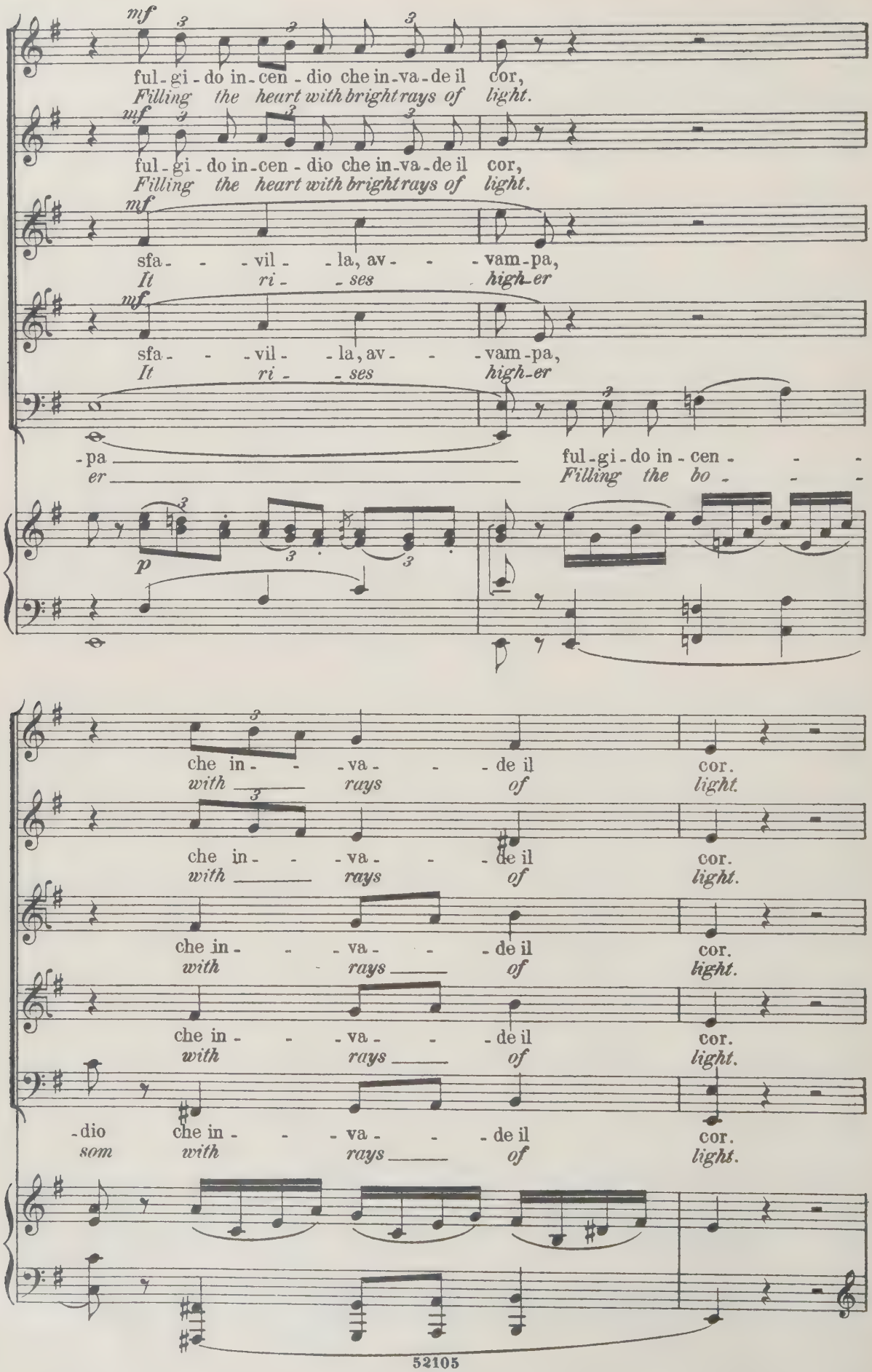
X

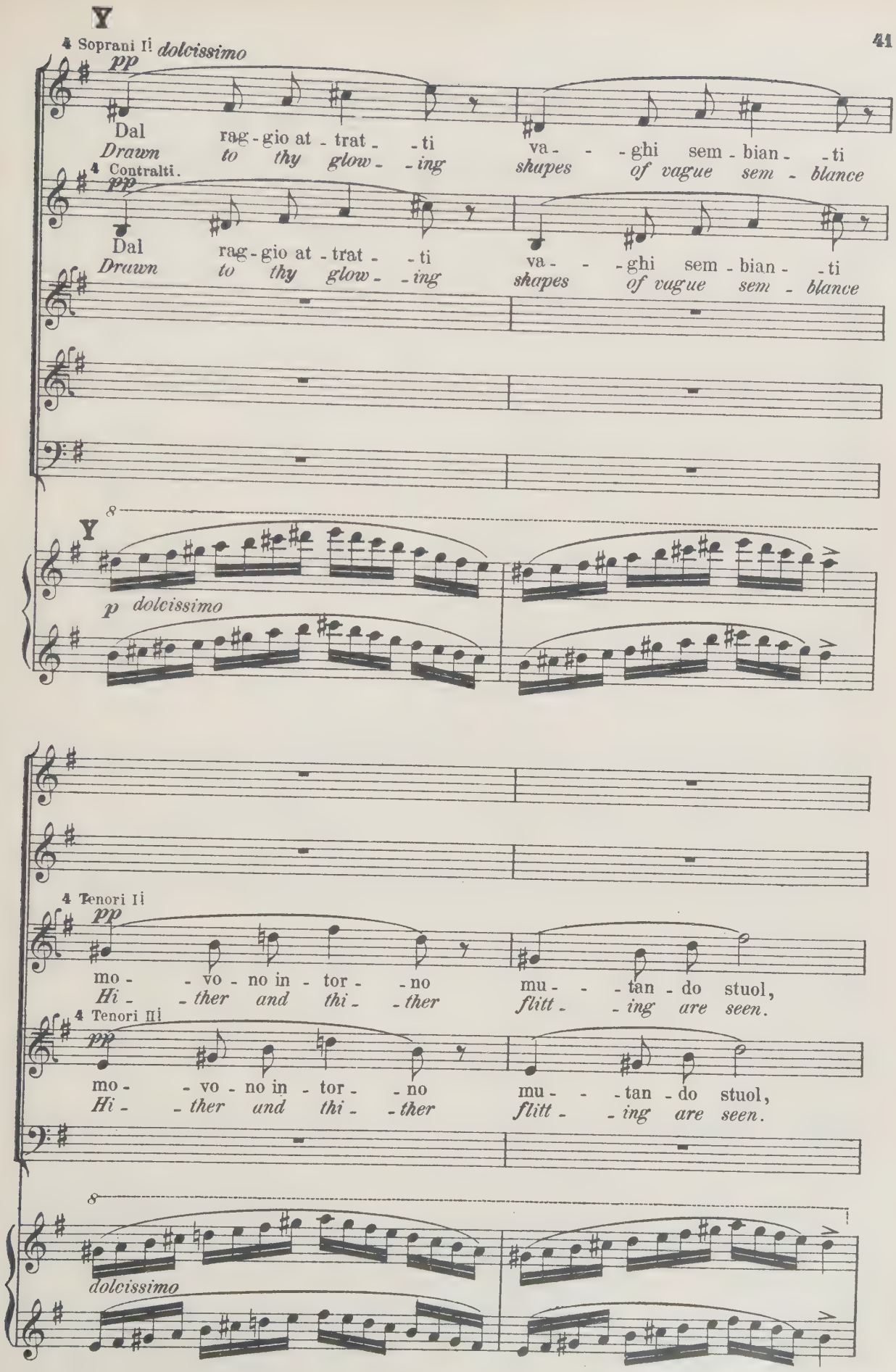
ff *ff*

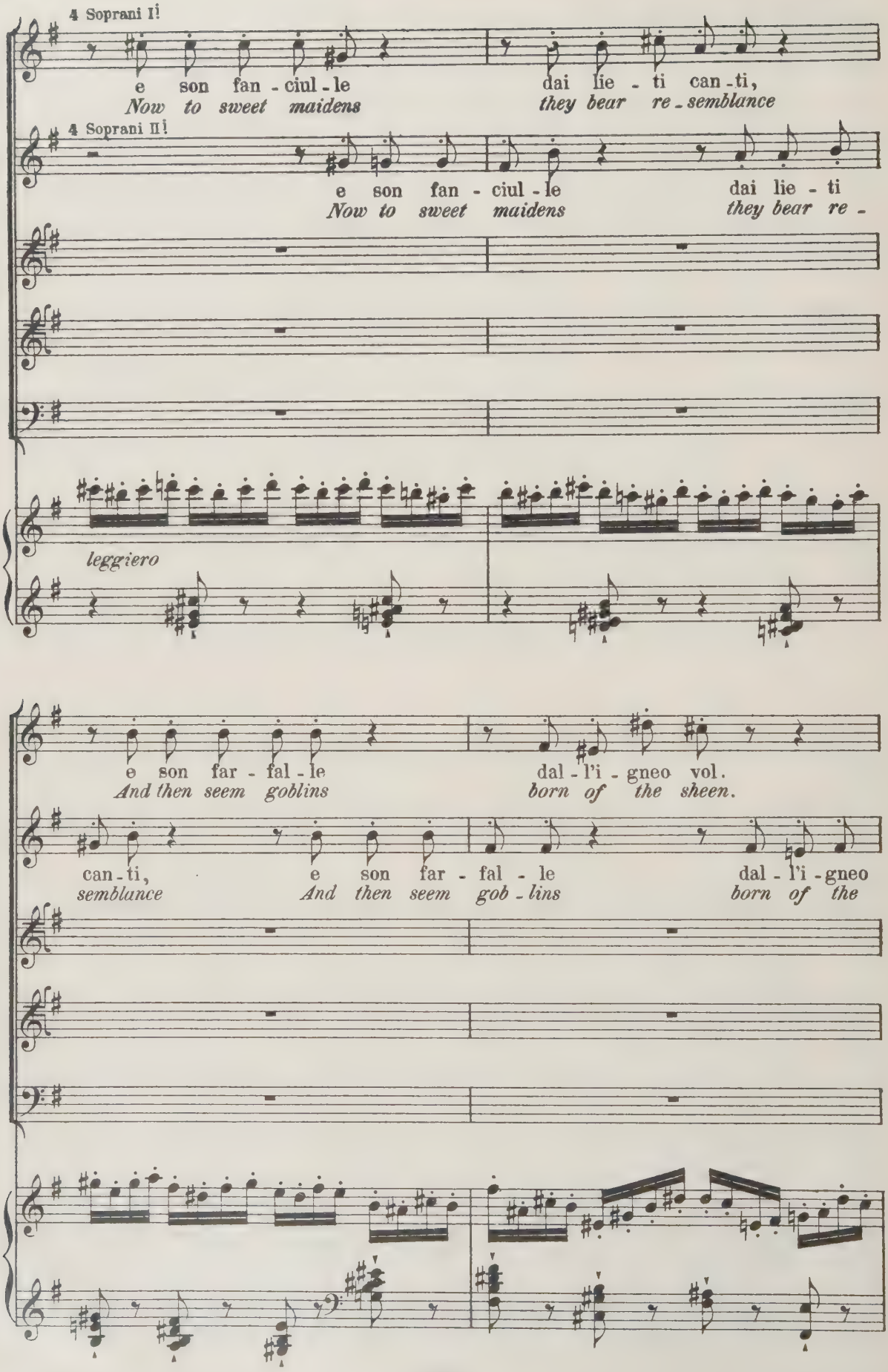

l'i - la - re vampa,
fli-ckering fire,
fu - ga la not - te,
That with its splendour
l'i - la - re vampa,
fli-ckering fire,
fu - ga la not - te,
That with its splendour
l'i - la - re
fli-ckering
vampa,
fire,
l'i - la - re
fli-ckering
l'i - la - re
fli-ckering
vampa,
fire,
l'i - la - re
fli-ckering
gio - ia!
burning!
fu - ga la not - te col suo splen - dor,
That with its splen-dour lightens the night,
fu - ga la not - te col suo splen - dor,
That with its splen-dour lightens the night,
vampa
fire,
fu - ga la not - te col suo splen - dor,
That with its splen-dour lightens the night,
vampa
fire,
fu - ga la not - te col suo splen - dor,
That with its splen-dour lightens the night,
fu - ga la not - te col suo splen - dor,
That with its splen-dour lightens the night,
p

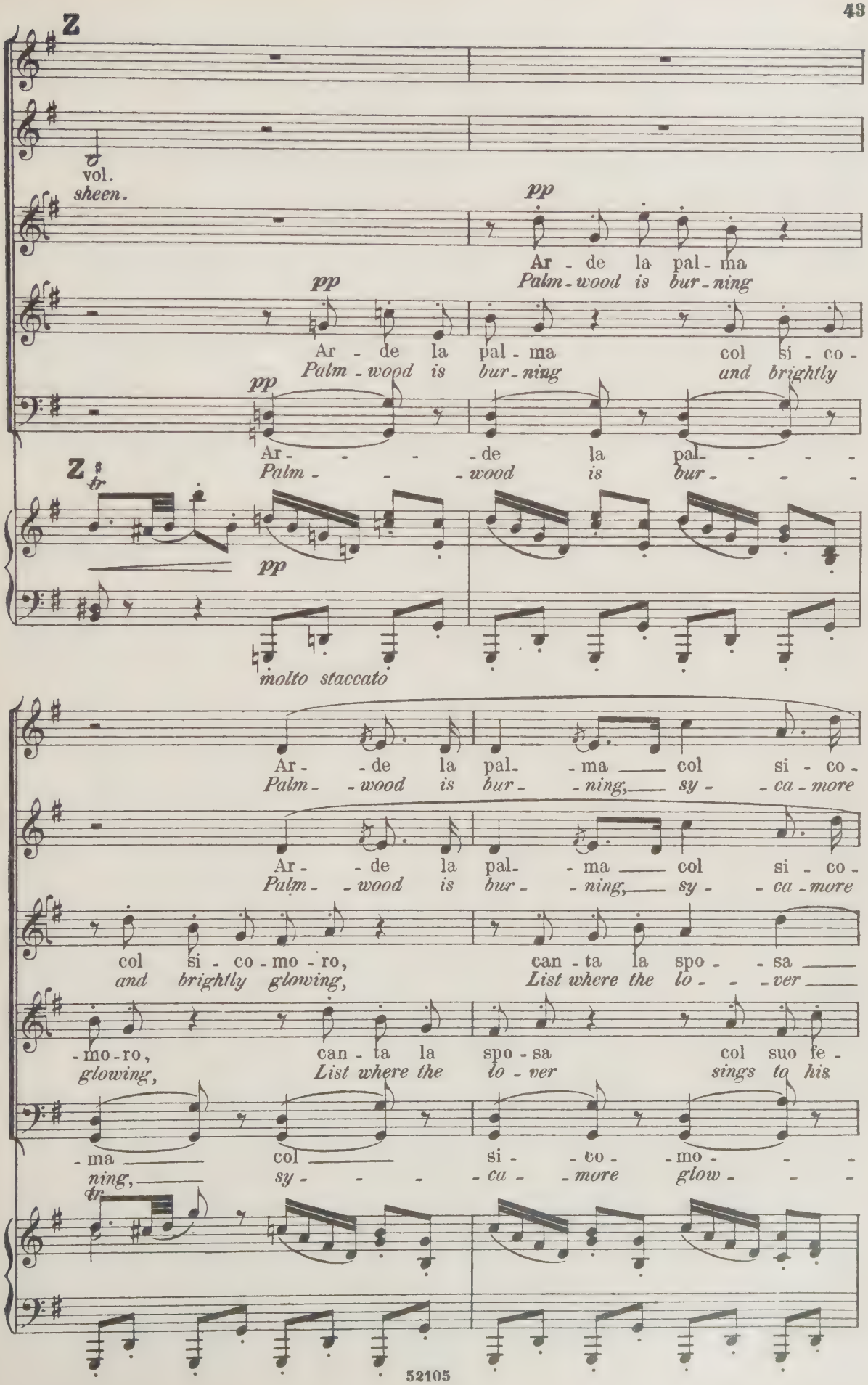

pp
guizza,
Shining
soli II Bassi.
pp
sfa - vil - la,
and roaring
sfa - vil - la,
and roaring
cre - pi - ta,
ri - sing up
av - vam - pa,
still high - er
guiz - za,
Shining
cre - pi - ta,
ri - sing up
av - vam - pa,
still high - er
cre - pi - ta,
ri - sing up
av - vam - pa,
still high - er
sfa - vil - la,
and roaring

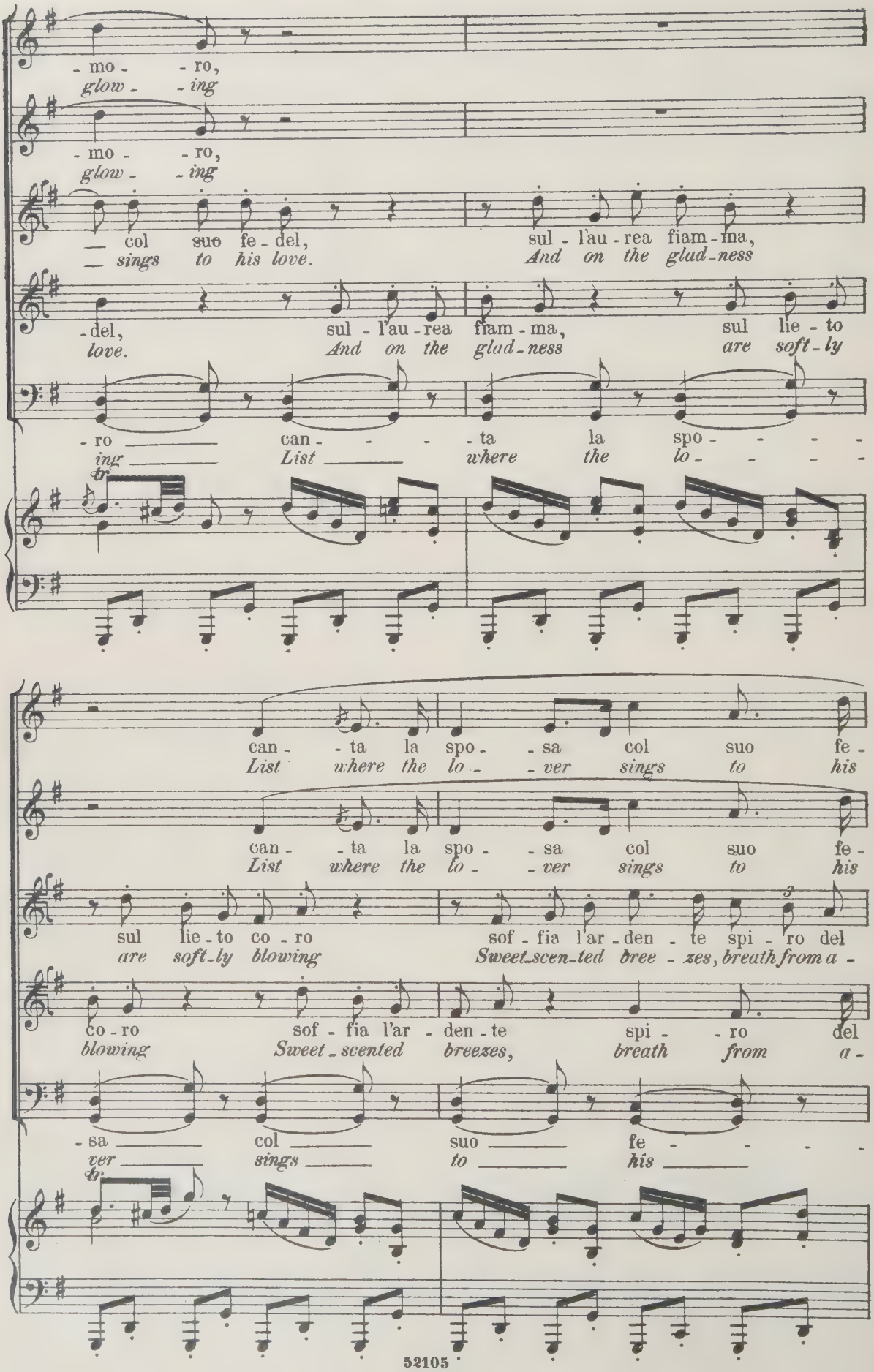

av - vam - pa,
still high - er
cre-pi - ta,
ri-sing up
sfa - vil - la,
and roa - ring
sfa - vil - la,
and roa - ring
guiz - za,
ri - sing
av - vam - - - - -
still high - - - - -
f p
p
guiz - za, sfa - vil - la, cre - pi - ta, av - vam - pa
Shining and roa - ring still ri - sing high - er
guiz - za, sfa - vil - la, cre - pi - ta, av - vam - pa
Shining and roa - ring still ri - sing high - er
guiz - - - za, sfa - - - vil - la,
It ri - - ses high - er
guiz - - - za, sfa - - - vil - la,
It ri - - ses high - er
-pa,
er,
av - vam - - - - -
still high - - - - -
p
ff pp
ff > p

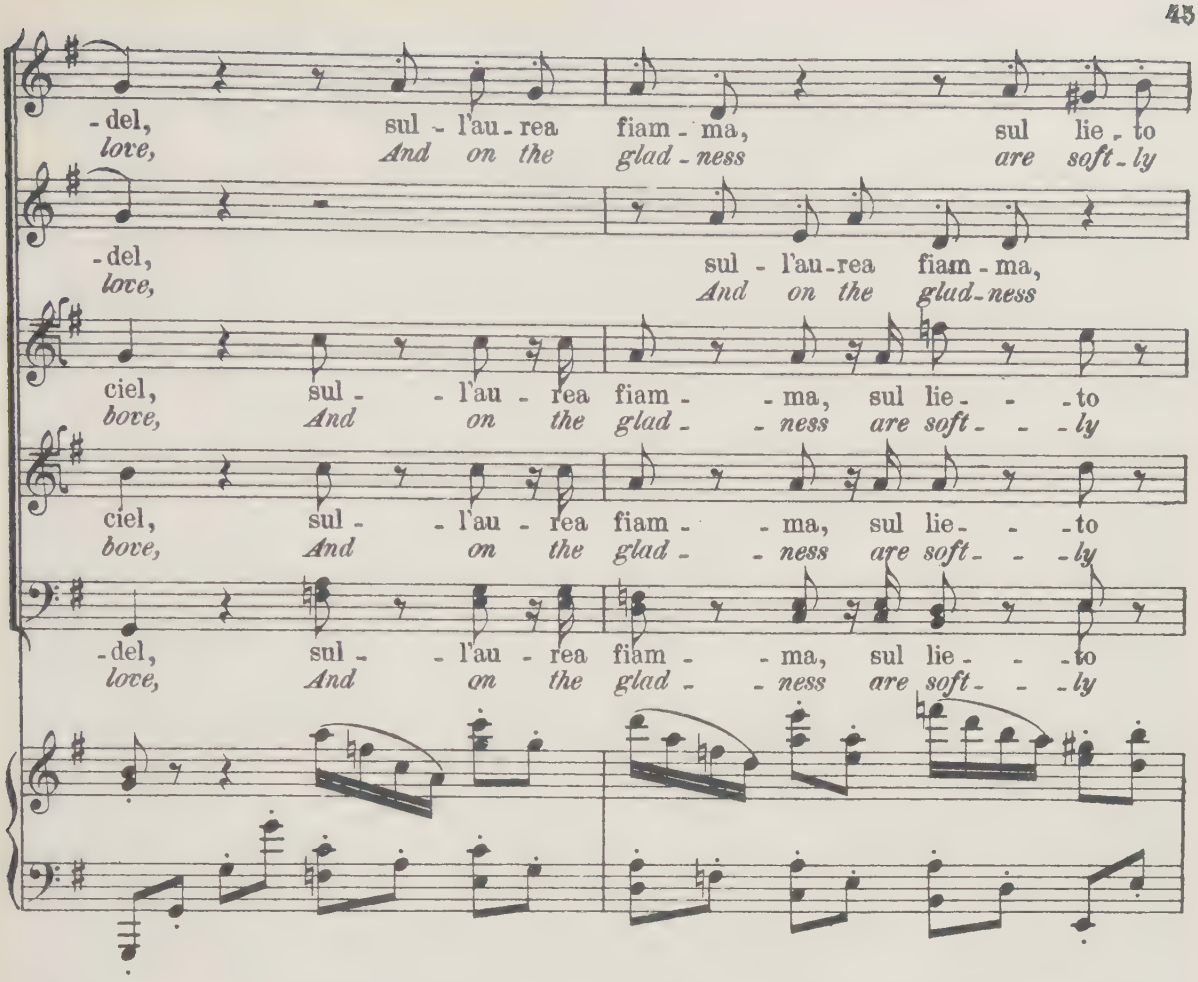

mf
ful - gi - do in - cen - dio che in - va - de il cor,
Filling the heart with bright rays of light.
mf
ful - gi - do in - cen - dio che in - va - de il cor,
Filling the heart with bright rays of light.
mf
sfa - - - vil - - la, av - - - vam - pa,
It ri - - ses high - er
mf
sfa - - - vil - - la, av - - - vam - pa,
It ri - - ses high - er
- pa
er
ful - gi - do in - cen - - -
Filling the bo - - -
p
che in - - - va - - - de il cor.
with rays of light.
che in - - - va - - - de il cor.
with rays of light.
che in - - - va - - - de il cor.
with rays of light.
che in - - - va - - - de il cor.
with rays of light.
- dio che in - - - va - - - de il cor.
som with rays of light.

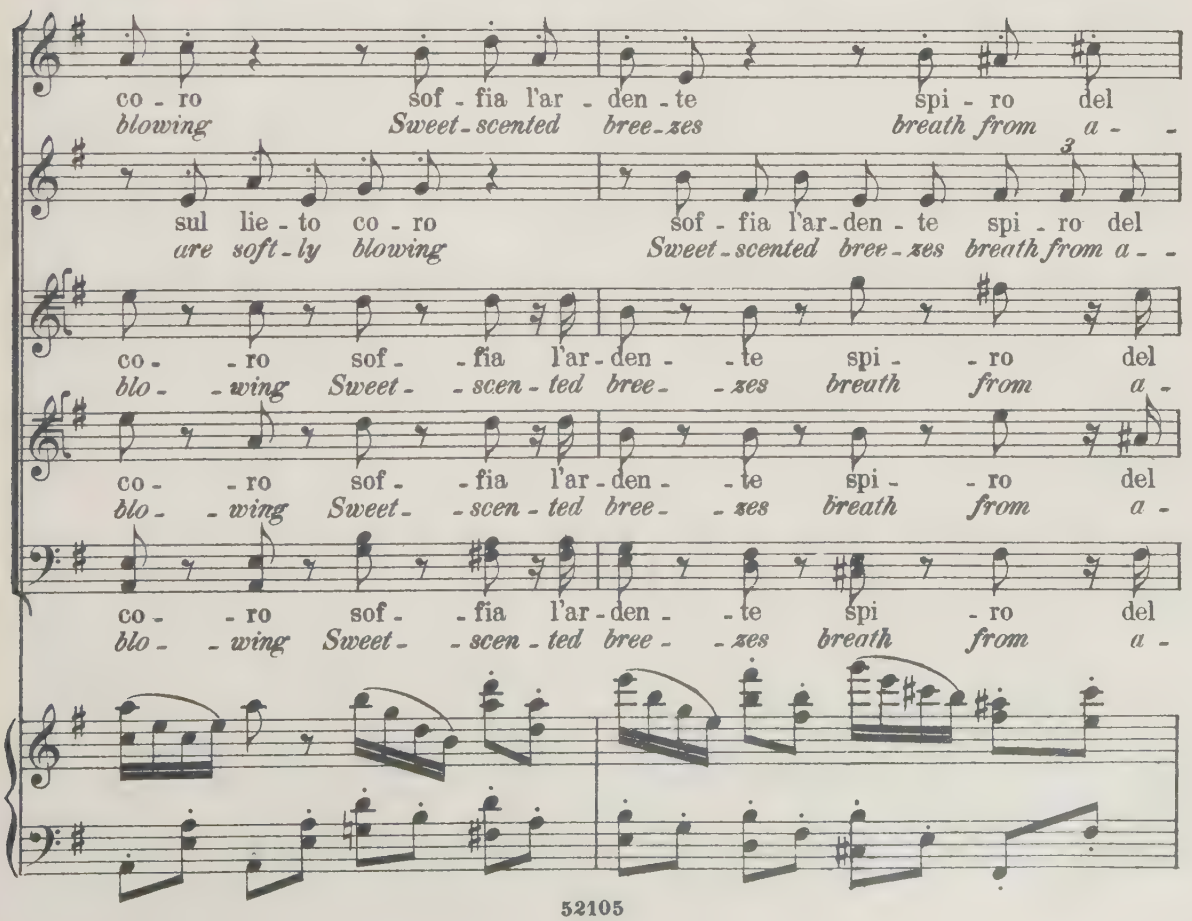

Y
4 Soprani I.
dolcissimo
pp
Dal rag - gio at - trat - - ti va - - - ghi sem - bian - - ti
Drawn to thy glow - - ing shapes of vague sem - blance
4 Contralti.
pp
Dal rag - gio at - trat - - ti va - - - ghi sem - bian - - ti
Drawn to thy glow - - ing shapes of vague sem - blance
8
Y
p dolcissimo
4 Tenori I.
pp
mo - - vo - no in - tor - - no mu - - - tan - do stuol,
Hi - - ther and thi - - ther flitt - - ing are seen.
4 Tenori II.
pp
mo - - vo - no in - tor - - no mu - - - tan - do stuol,
Hi - - ther und thi - - ther flitt - - ing are seen.
8
dolcissimo

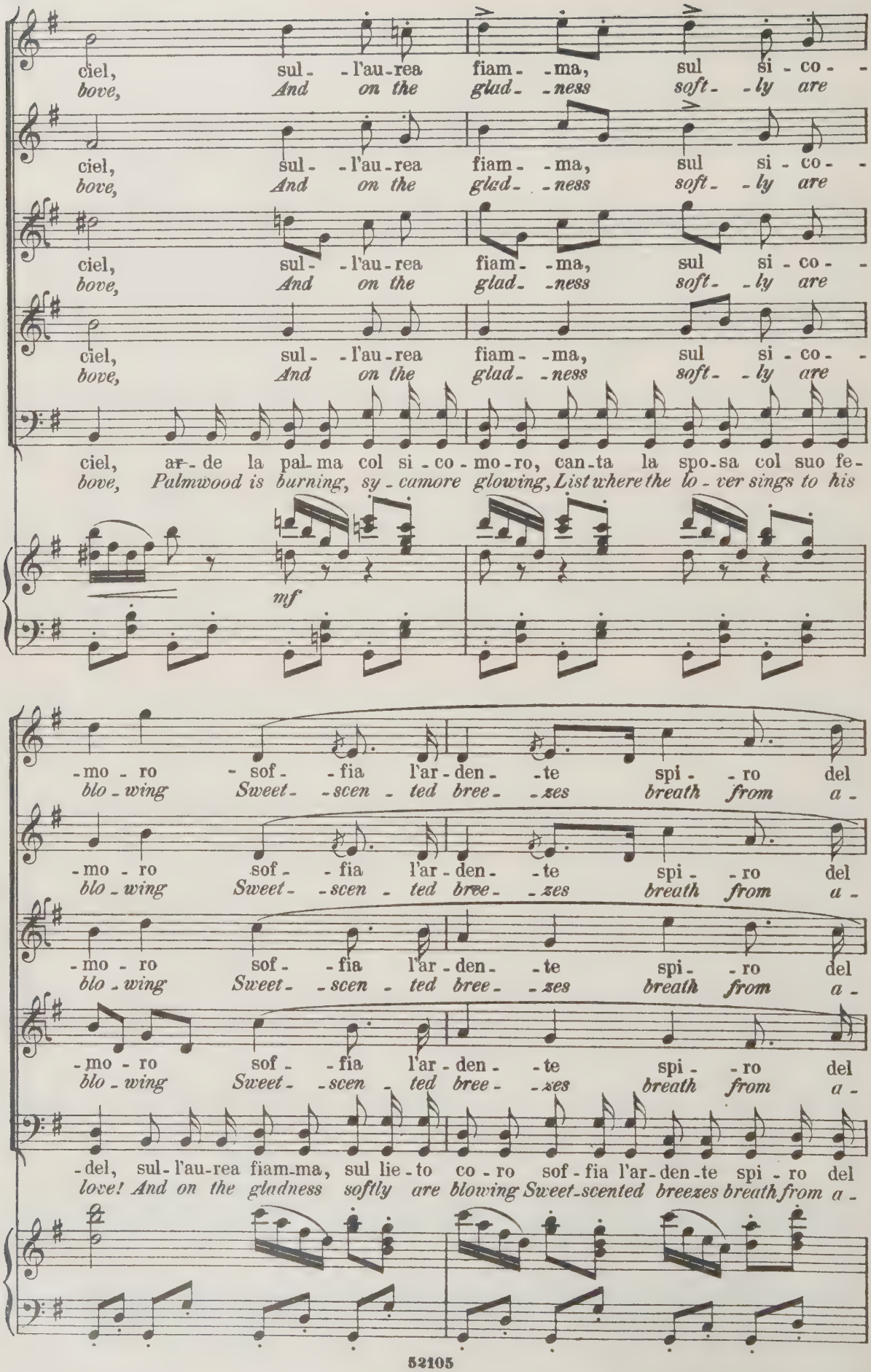

4 Soprani I!
e son fan - ciul - le
Now to sweet maidens
dai lie - ti can - ti,
they bear re - semblance
4 Soprani II!
e son fan - ciul - le
Now to sweet maidens
dai lie - ti
they bear re -
leggiero
e son far - fal - le
And then seem goblins
dal - l'i - gneo vol.
born of the sheen.
can - ti,
semblance
e son far - fal - le
And then seem gob - lins
dal - l'i - gneo
born of the

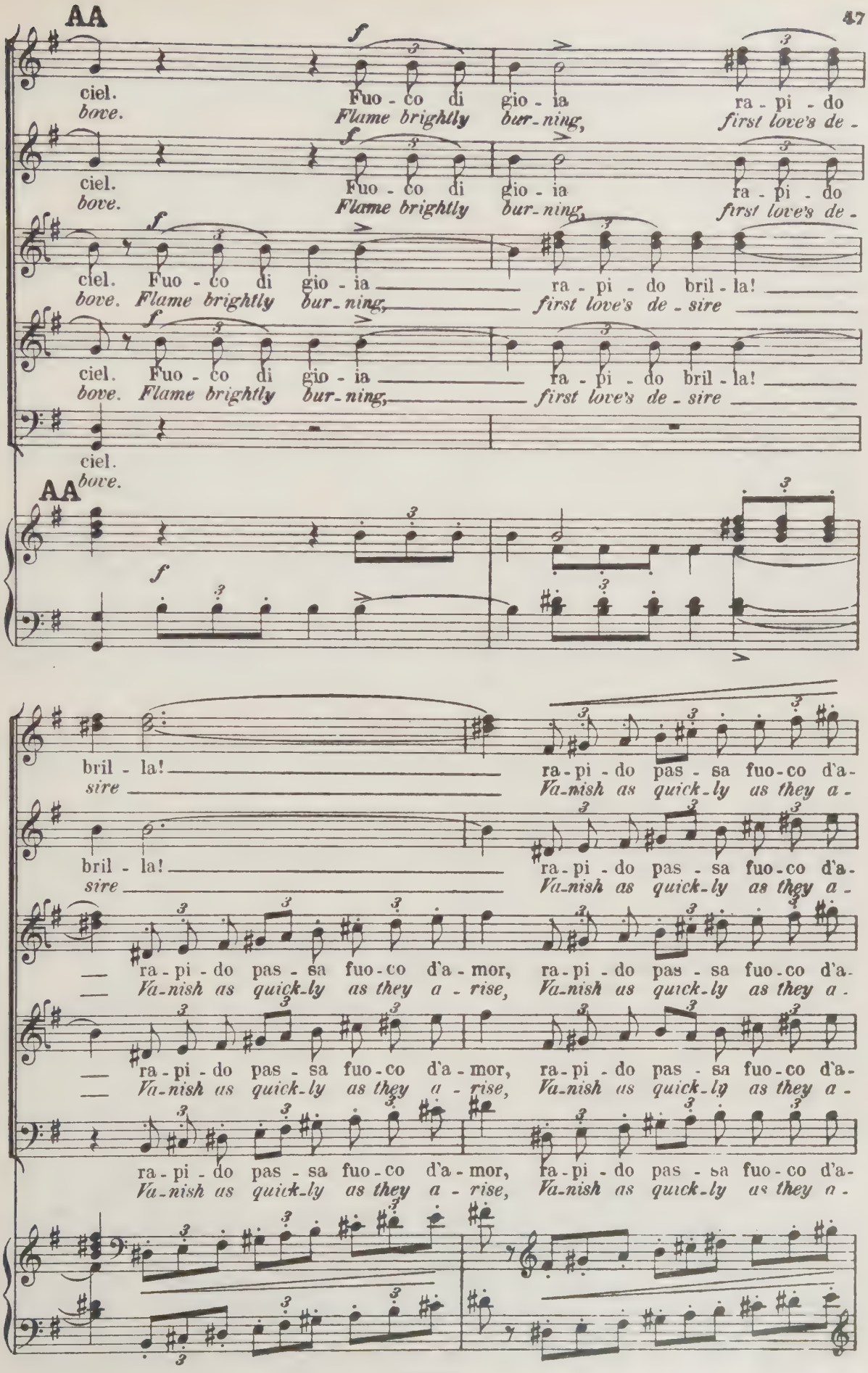

Z
vol.
sheen.
pp
Ar - de la pal - ma
Palm - wood is bur - ning
pp
Ar - de la pal - ma col si - co -
Palm - wood is bur - ning and brightly
pp
Ar - - - - de la pal - - - -
Palm - - - - wood is bur - - - -
Z
tr
pp
molto staccato
Ar - de la pal - ma col si - co -
Palm - wood is bur - ning, sy - ca - more
Ar - de la pal - ma col si - co -
Palm - wood is bur - ning, sy - ca - more
col si - co - mo - ro,
and brightly glowing,
can - ta la spo - - sa
List where the lo - - - ver
- mo - ro,
glowing,
can - ta la
List where the
spo - sa
lo - ver
col suo fe -
sings to his
- ma col
ning, sy -
si - co - mo - - -
ca - more glow - - -
tr

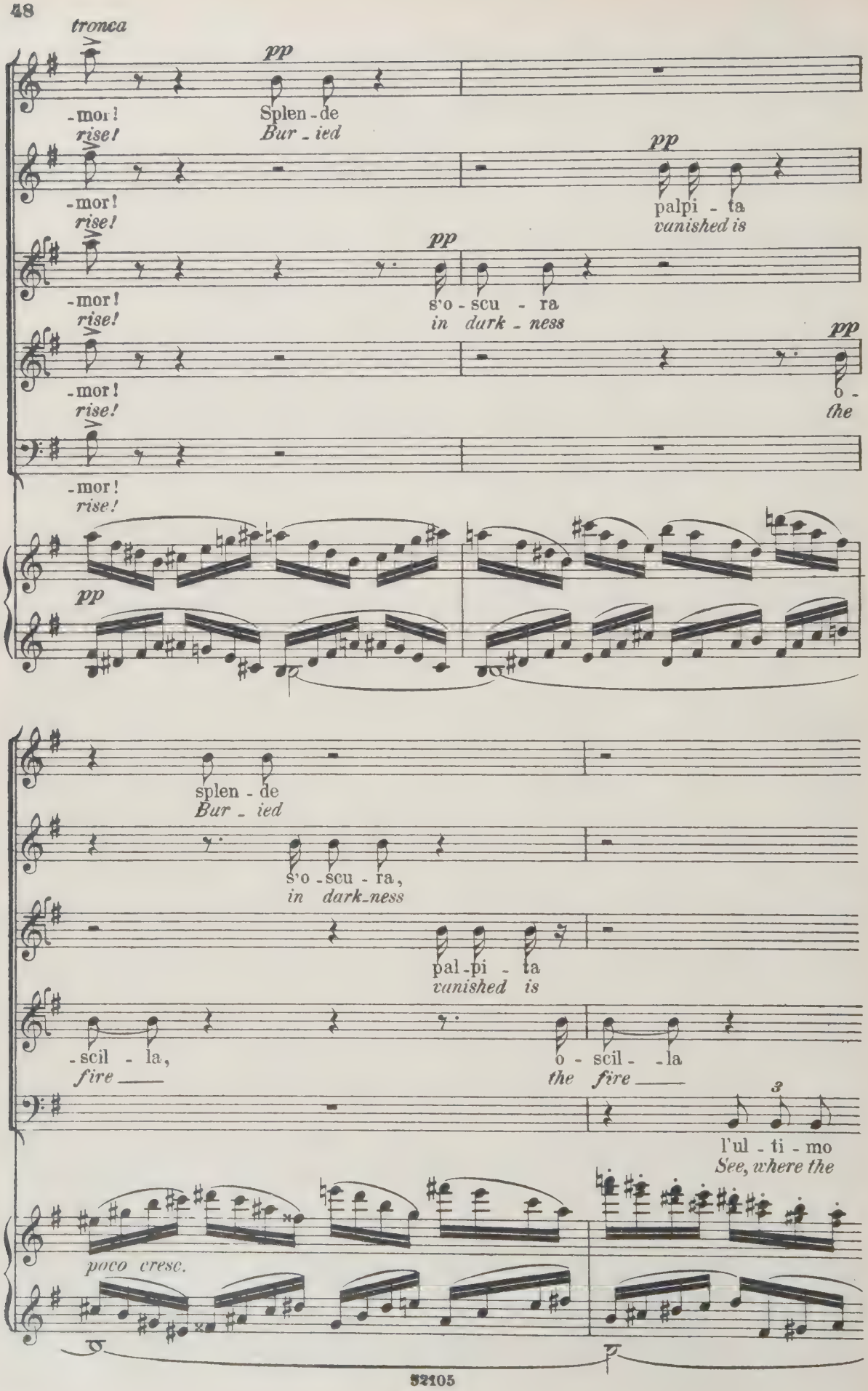

- mo - - ro,
glow - - ing
- mo - - ro,
glow - - ing
— col suo fe - del,
— sings to his love.
sul - l'au - rea fiam - ma,
And on the glad - ness
- del,
love.
sul - l'au - rea fiam - ma,
And on the glad - ness
sul lie - to
are soft - ly
- ro — can - - - - ta la spo - - - -
ing — List — where the lo - - - -
can - - ta la spo - - sa col suo fe -
List where the lo - - ver sings to his
can - - ta la spo - - sa col suo fe -
List where the lo - - ver sings to his
sul lie - to co - ro
are soft - ly blowing
sof - fia l'ar - den - te spi - ro del
Sweet - scen - ted bree - zes, breath from a -
co - ro sof - fia l'ar - den - te spi - ro del
blowing Sweet - scented breezes, breath from a -
- sa — col — suo — fe - - - -
ver — sings — to — his —

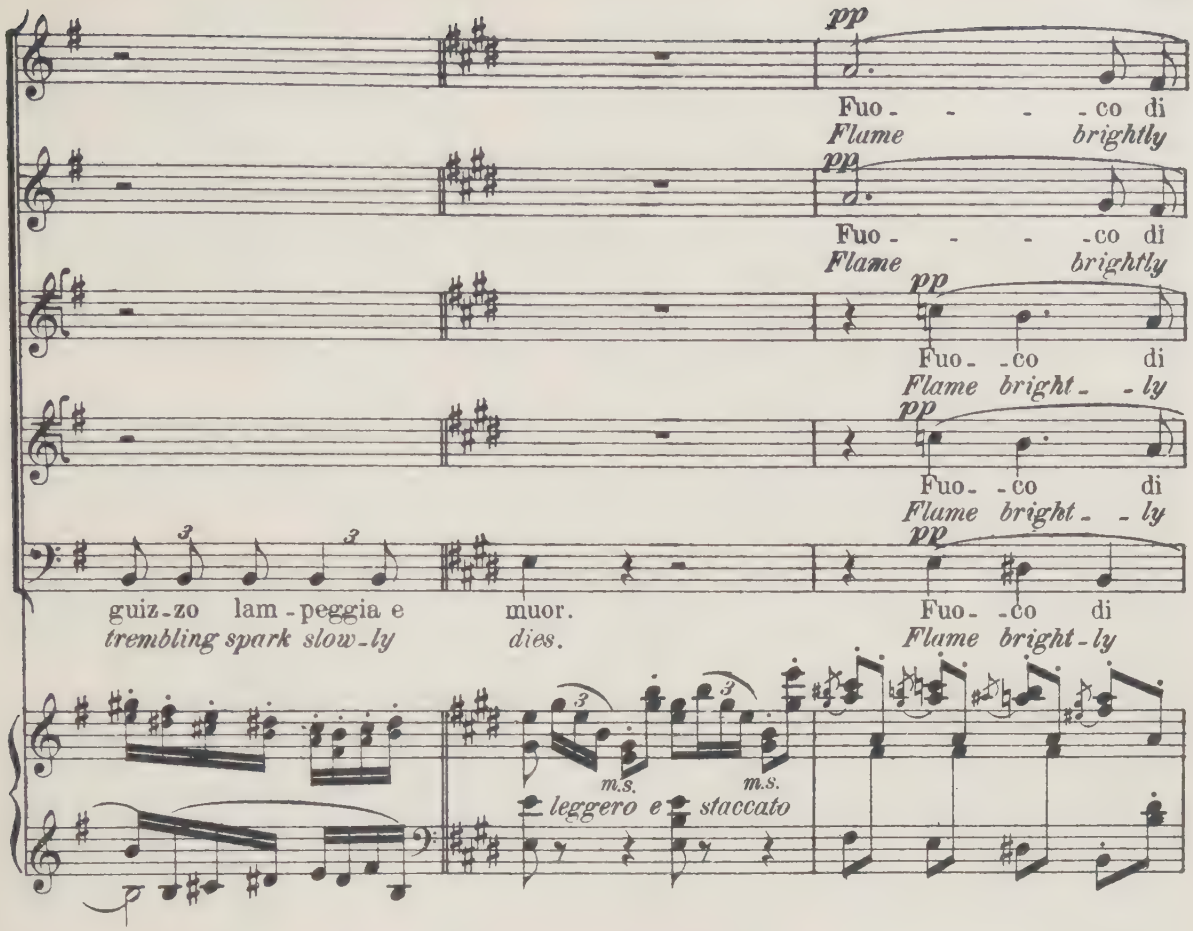

-del, sul - l'au - rea fiam - ma, sul lie - to
love, And on the glad - ness are soft - ly
-del, sul - l'au - rea fiam - ma,
love, And on the glad - ness
ciel, sul - - l'au - rea fiam - - ma, sul lie - - - to
bove, And on the glad - - ness are soft - - - ly
ciel, sul - - l'au - rea fiam - - ma, sul lie - - - to
bove, And on the glad - - ness are soft - - - ly
-del, sul - - l'au - rea fiam - - ma, sul lie - - - to
love, And on the glad - - ness are soft - - - ly

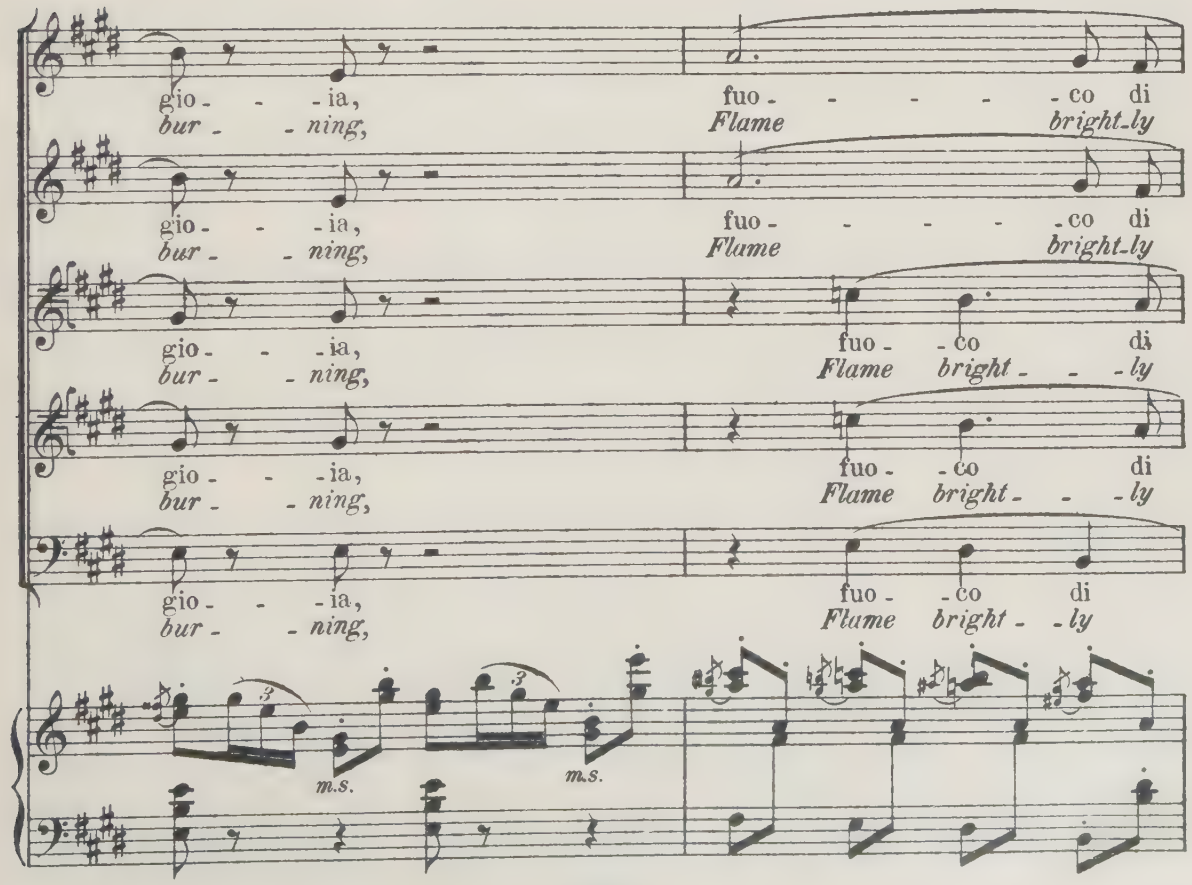

co - ro sof - fia l'ar - den - te spi - ro del
blowing Sweet - scented bree - zes breath from a - -
sul lie - to co - ro sof - fia l'ar - den - te spi - ro del
are soft - ly blowing Sweet - scented bree - zes breath from a - -
co - - ro sof - - fia l'ar - den - - te spi - - ro del
blo - - wing Sweet - - scen - ted bree - - zes breath from a -
co - - ro sof - - fia l'ar - den - - te spi - - ro del
blo - - wing Sweet - - scen - ted bree - - zes breath from a -
co - - ro sof - - fia l'ar - den - - te spi - - ro del
blo - - wing Sweet - - scen - ted bree - - zes breath from a -

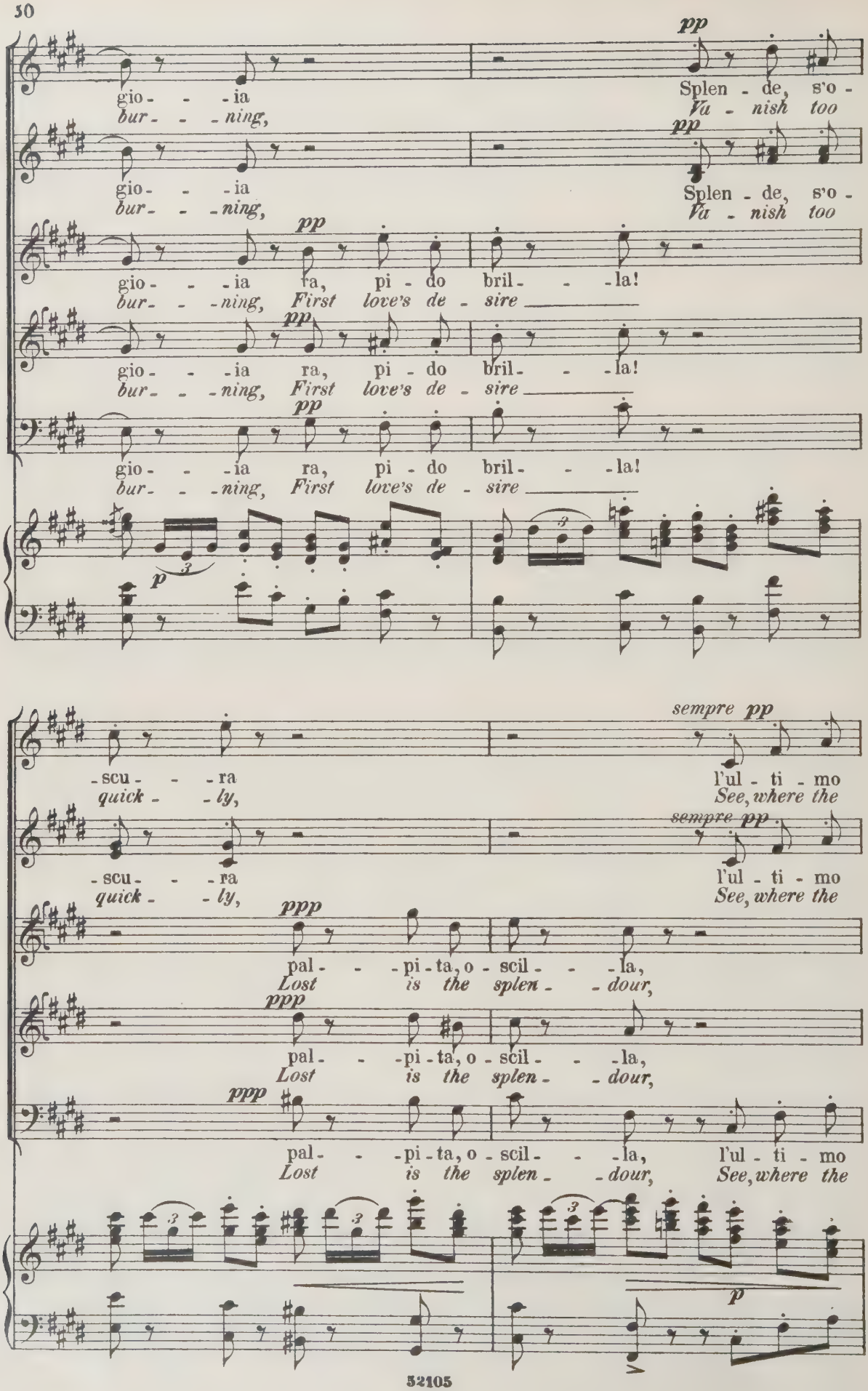

ciel, sul - l'au - rea fiam - ma, sul si - co - -
bove, And on the glad - ness soft - ly are
ciel, sul - l'au - rea fiam - ma, sul si - co - -
bove, And on the glad - ness soft - ly are
ciel, sul - l'au - rea fiam - ma, sul si - co - -
bove, And on the glad - ness soft - ly are
ciel, ar - de la pal - ma col si - co - mo - ro, can - ta la spo - sa col suo fe -
bove, Palmwood is burning, sy - camore glowing, List where the lo - ver sings to his
mf
- mo - ro - sof - fia l'ar - den - te spi - ro del
blo - wing Sweet - scen - ted bree - zes breath from a -
- mo - ro sof - fia l'ar - den - te spi - ro del
blo - wing Sweet - scen - ted bree - zes breath from a -
- mo - ro sof - fia l'ar - den - te spi - ro del
blo - wing Sweet - scen - ted bree - zes breath from a -
- mo - ro sof - fia l'ar - den - te spi - ro del
blo - wing Sweet - scen - ted bree - zes breath from a -
- del, sul - l'au - rea fiam - ma, sul lie - to co - ro sof - fia l'ar - den - te spi - ro del
love! And on the gladness softly are blowing Sweet - scented breezes breath from a -

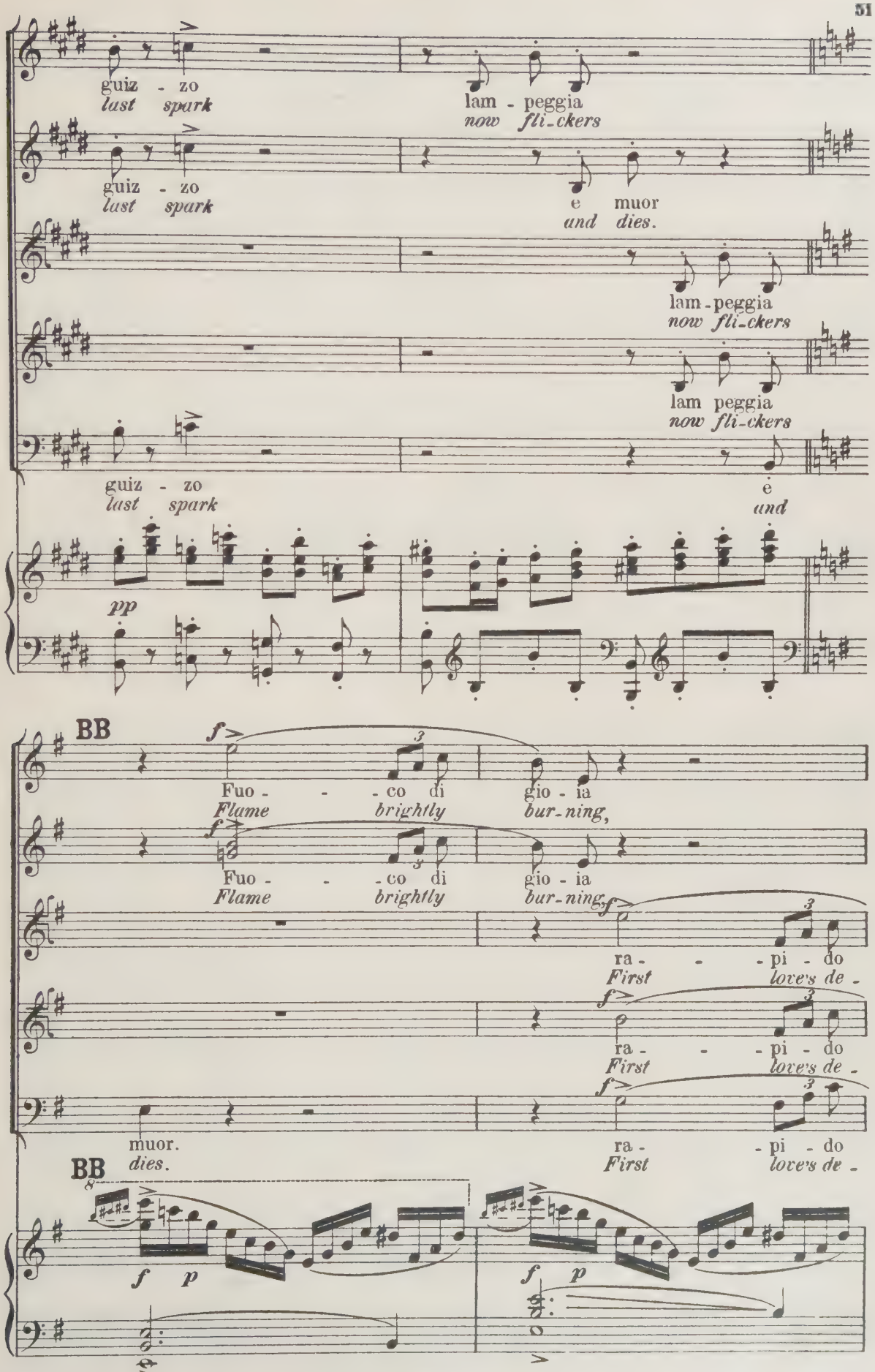

AA
ciel.
bove.
Fuo - co di gio - ia
Flame brightly bur - ning,
ra - pi - do
first love's de -
ra - pi - do bril - la!
first love's de - sire
bril - la!
sire
ra - pi - do pas - sa fuo - co d'a -
Va - nish as quick - ly as they a -
ra - pi - do pas - sa fuo - co d'a - mor,
Va - nish as quick - ly as they a - rise,

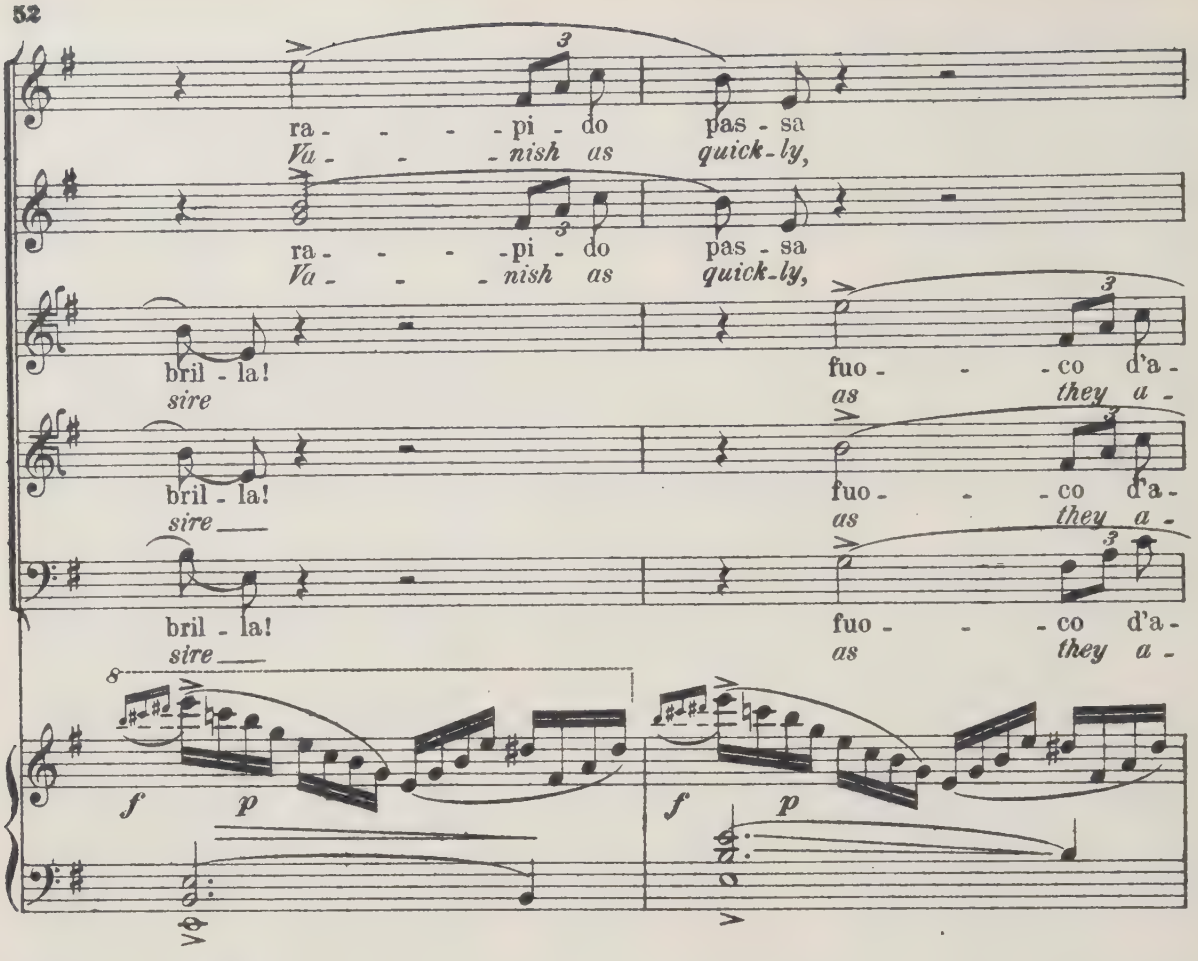

tronca
pp
-mor!
rise!
Splen - de
Bur - ied
pp
palpi - ta
vanished is
pp
s'o - scu - ra
in dark - ness
pp
o -
the
splen - de
Bur - ied
s'o - scu - ra,
in dark - ness
pal - pi - ta
vanished is
- scil - la,
fire
o - scil - la
the fire
3
l'ul - ti - mo
See, where the
poco cresc.

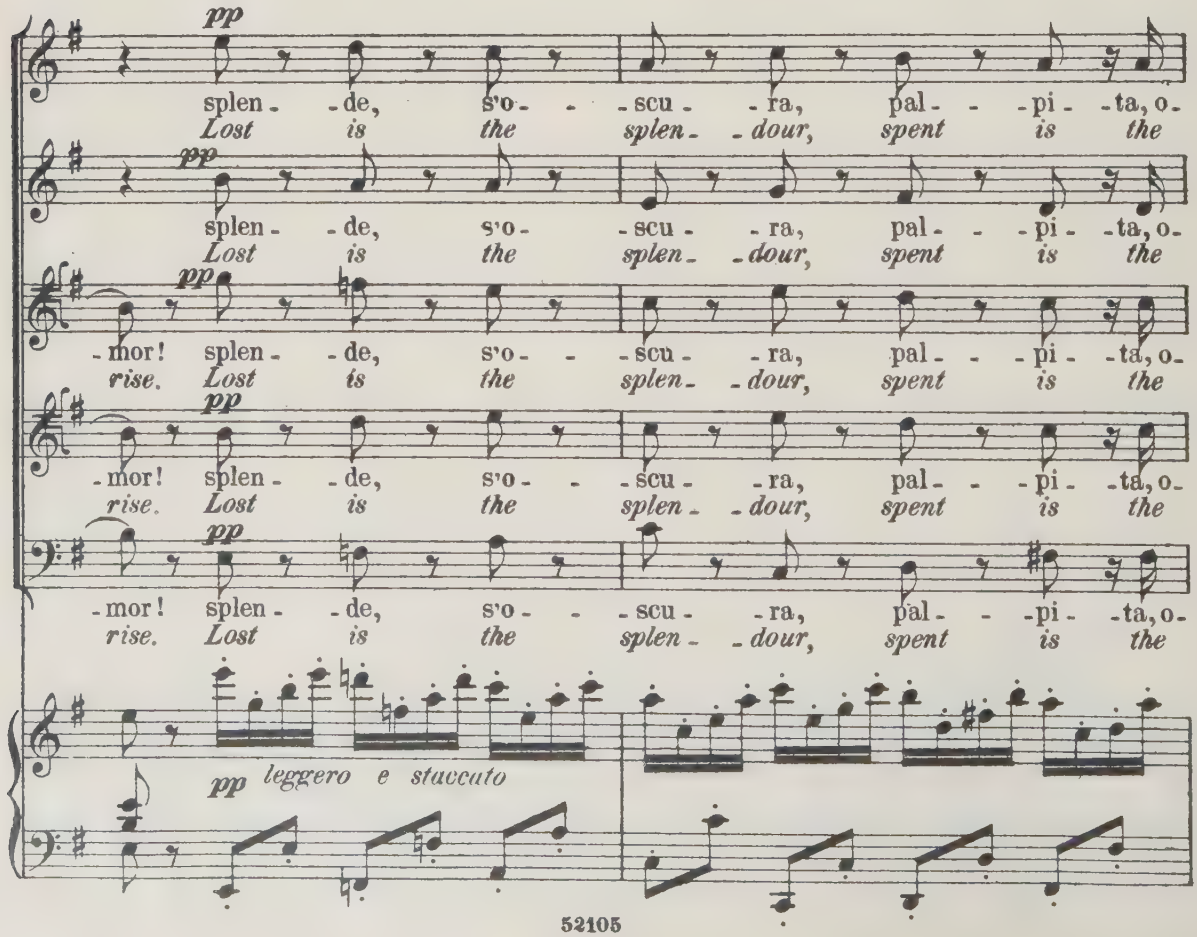

pp
Fuo - - - - co di
Flame brightly
pp
Fuo - - - - co di
Flame brightly
pp
Fuo - co di
Flame bright - - ly
pp
Fuo - co di
Flame bright - - ly
pp
guiz - zo lam - peggia e muor.
trembling spark slow - ly dies.
Fuo - co di
Flame bright - ly
m.s. m.s.
leggero e staccato

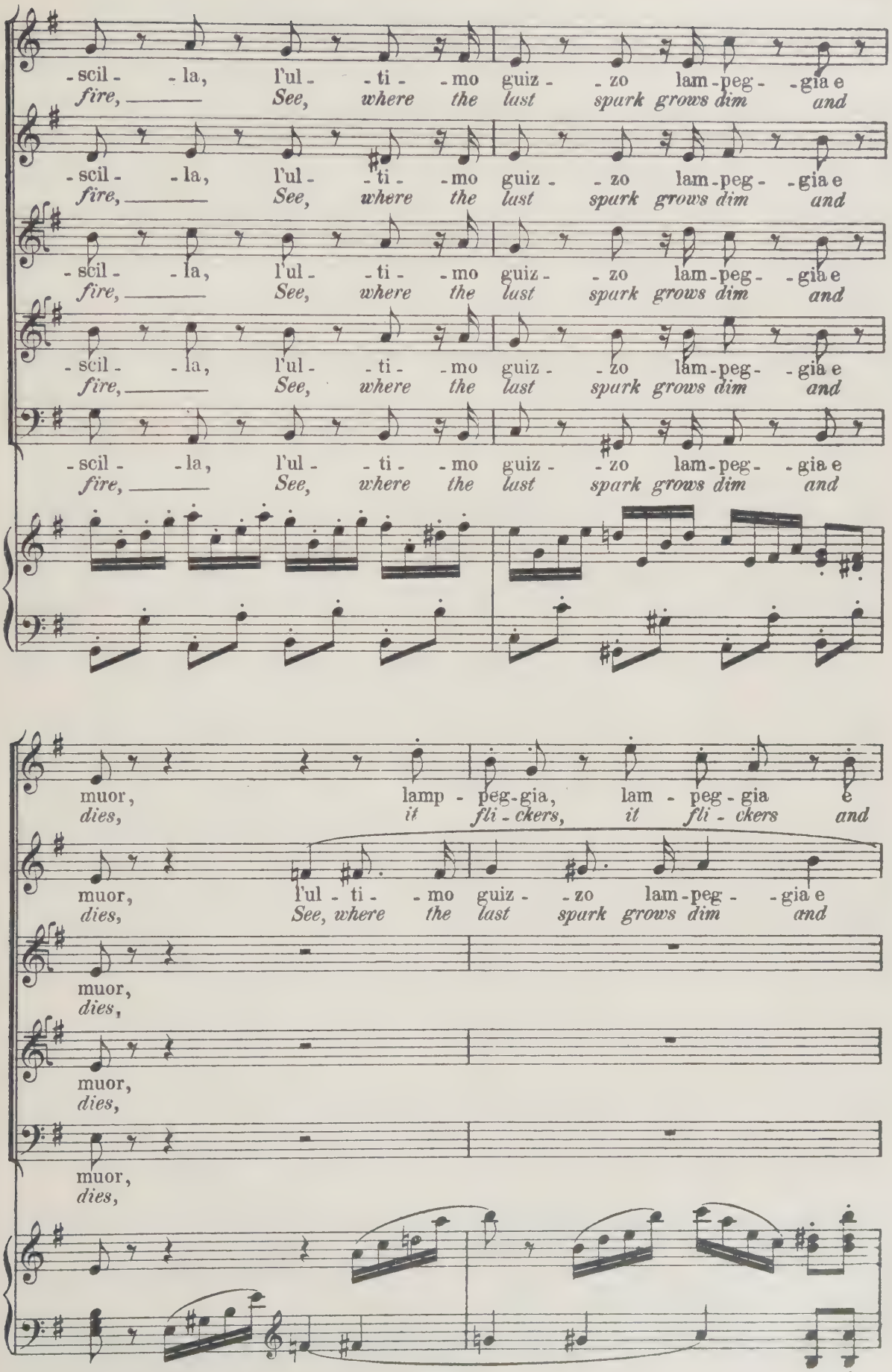

gio - - - ia,
bur - - ning,
fuo - - - - - co di
Flame bright - ly
gio - - - ia,
bur - - ning,
fuo - - - - - co di
Flame bright - ly
gio - - - ia,
bur - - ning,
fuo - co di
Flame bright - - - ly
gio - - - ia,
bur - - ning,
fuo - co di
Flame bright - - ly
gio - - - ia,
bur - - ning,
fuo - co di
Flame bright - - ly
m.s. m.s.

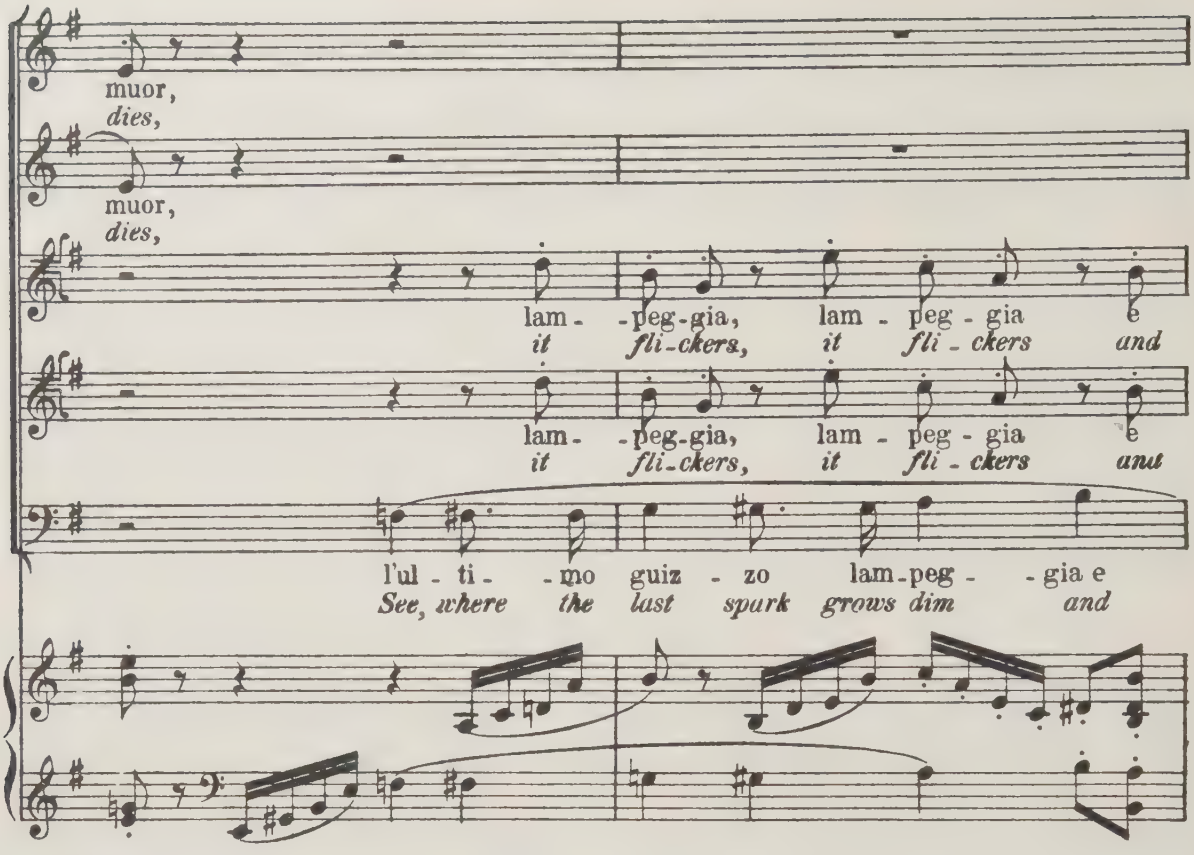

pp
gio - - - ia
bur - - - ning,
Splen - de, s'o -
Va - nish too
gio - - - ia ra, pi - do bril - - - la!
bur - - - ning, First love's de - sire
p
sempre pp
- scu - - - ra
quick - - ly,
l'ul - ti - mo
See, where the
ppp
pal - - - pi - ta, o - scil - - - la,
Lost is the splen - - dour,


guiz - zo
last spark
lam - peggia
now fli-ckers
guiz - zo
last spark
e muor
and dies.
lam-peggia
now fli-ckers
lam peggia
now fli-ckers
guiz - zo
last spark
e
and
pp
BB
f
Fuo - - co di gio - ia
Flame brightly bur-ning,
Fuo - - co di gio - ia
Flame brightly bur-ning,
ra - - pi - do
First love's de -
ra - - pi - do
First love's de -
muor.
dies.
ra - pi - do
First love's de -
BB
f p
f p

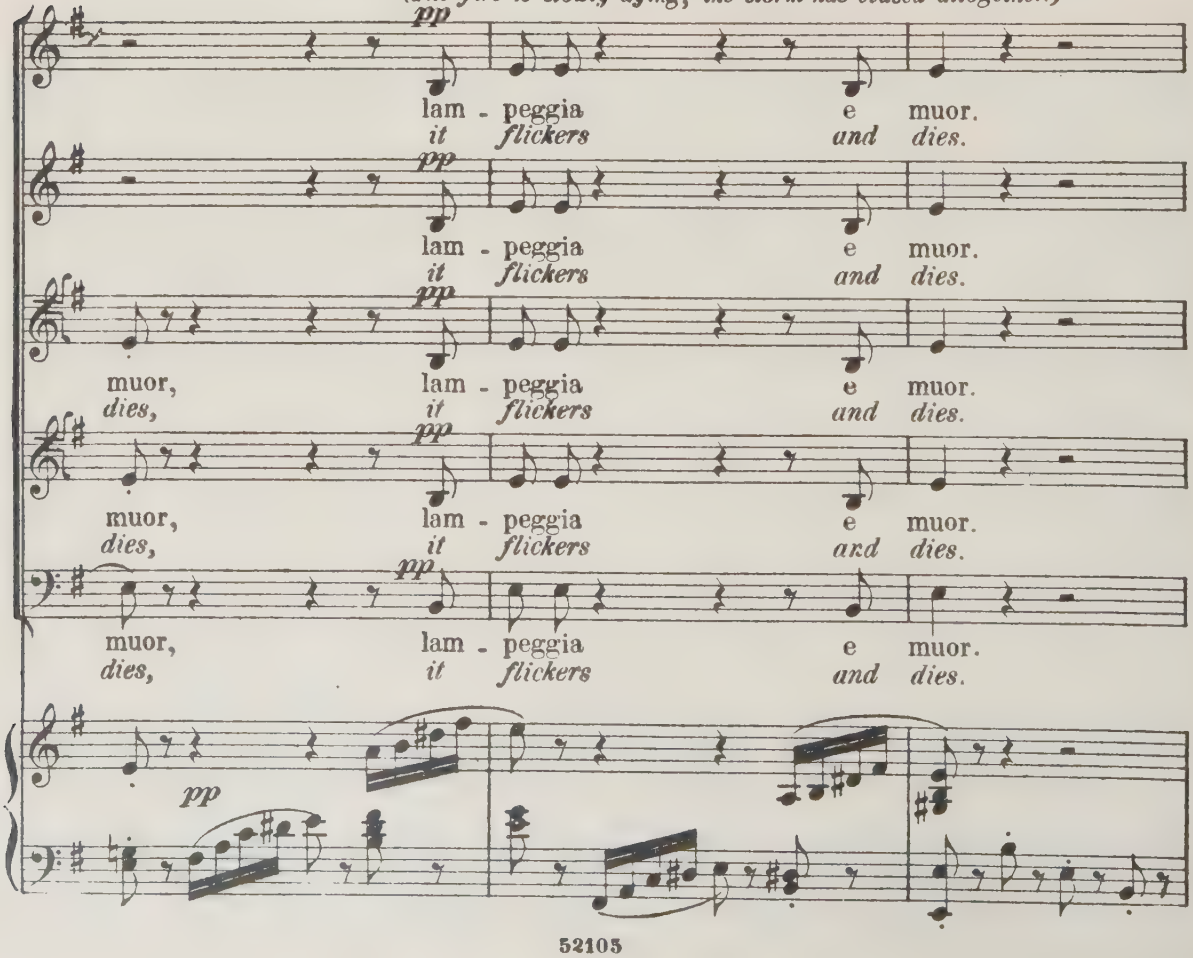

ra - - - - pi - do pas - sa
Va - - - - nish as quick-ly,
ra - - - - pi - do pas - sa
Va - - - - nish as quick-ly,
bril - la! fuo - - - co d'a -
sire as they a -
bril - la! fuo - - co d'a -
sire as they a -
bril - la! fuo - - co d'a -
sire as they a -
f p
f p


pp
splen - de, s'o - - scu - ra, pal - - pi - ta, o -
Lost is the splen - dour, spent is the
splen - de, s'o - scu - ra, pal - - pi - ta, o -
Lost is the splen - dour, spent is the
- mor! splen - de, s'o - - scu - ra, pal - - pi - ta, o -
rise. Lost is the splen - dour, spent is the
- mor! splen - de, s'o - - scu - ra, pal - - pi - ta, o -
rise. Lost is the splen - dour, spent is the
- mor! splen - de, s'o - - scu - ra, pal - - pi - ta, o -
rise. Lost is the splen - dour, spent is the
pp leggero e staccato

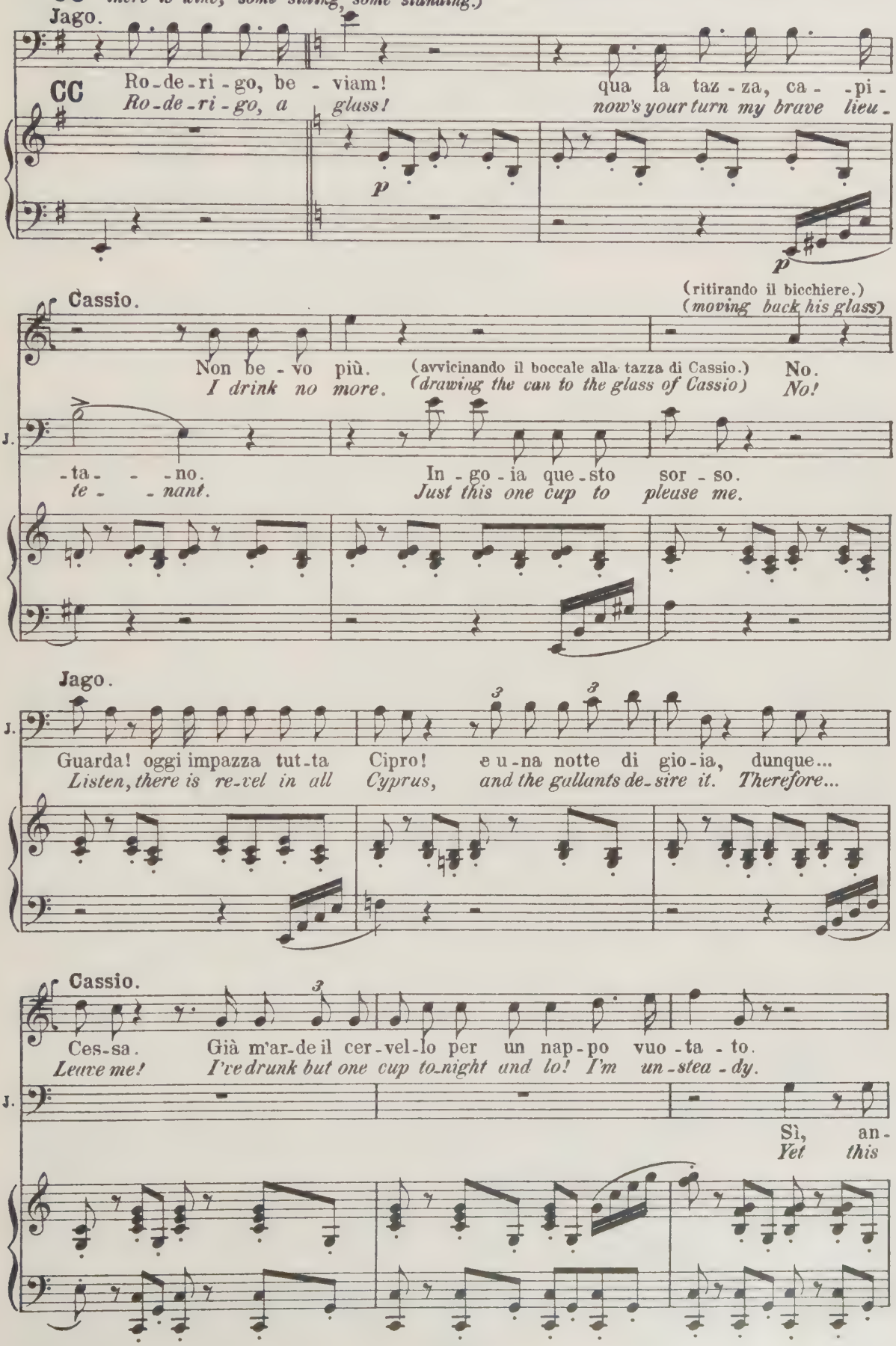

-scil- -la, l'ul- -ti- -mo guiz- -zo lam-peg- -gia e
fire, See, where the last spark grows dim and
muor, lamp-peg-gia, lam-peg-gia e
dies, it fli-ckers, it fli-ckers and
muor, l'ul-ti- -mo guiz- -zo lam-peg- -gia e
dies, See, where the last spark grows dim and
muor,
dies,

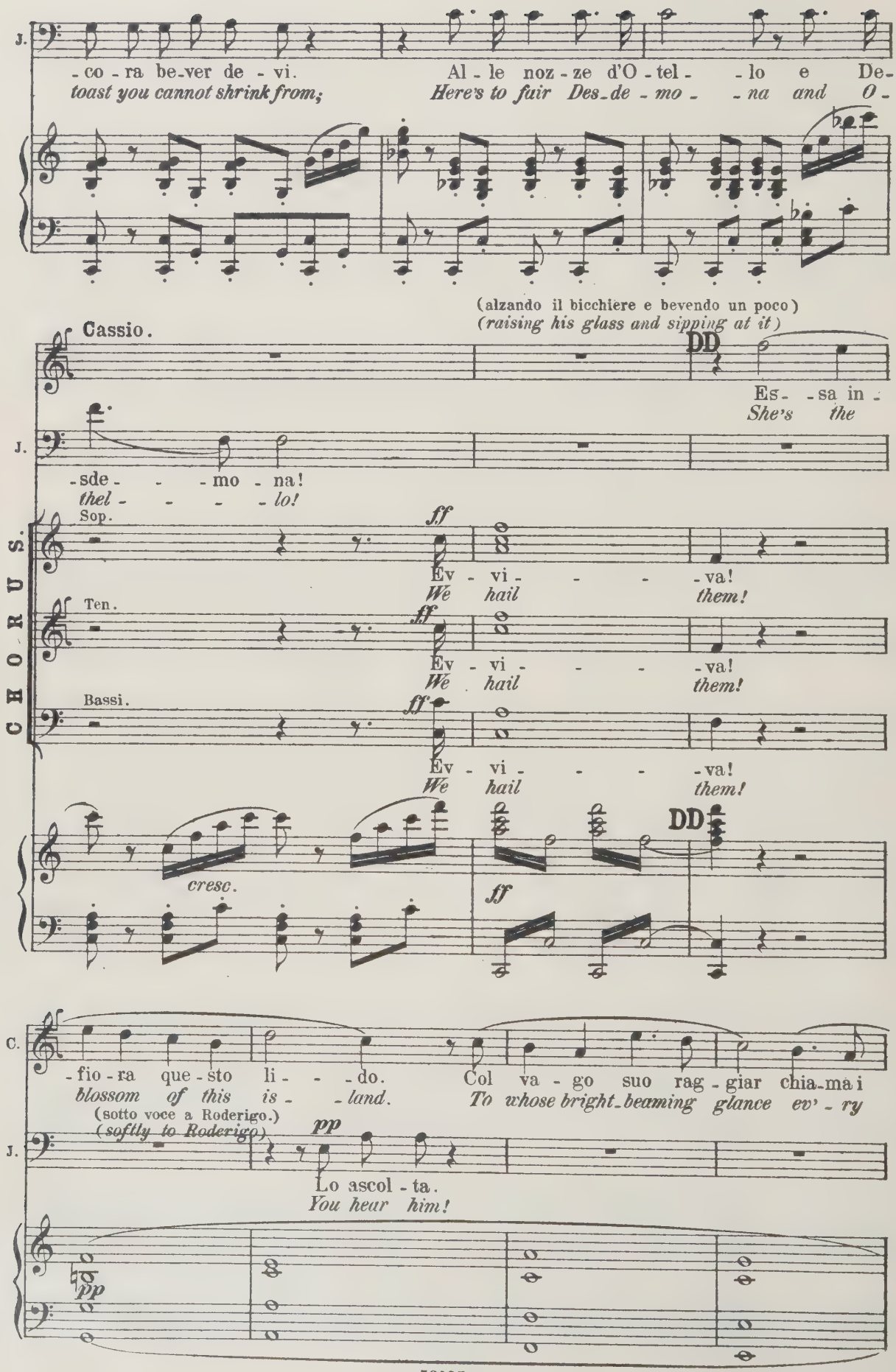


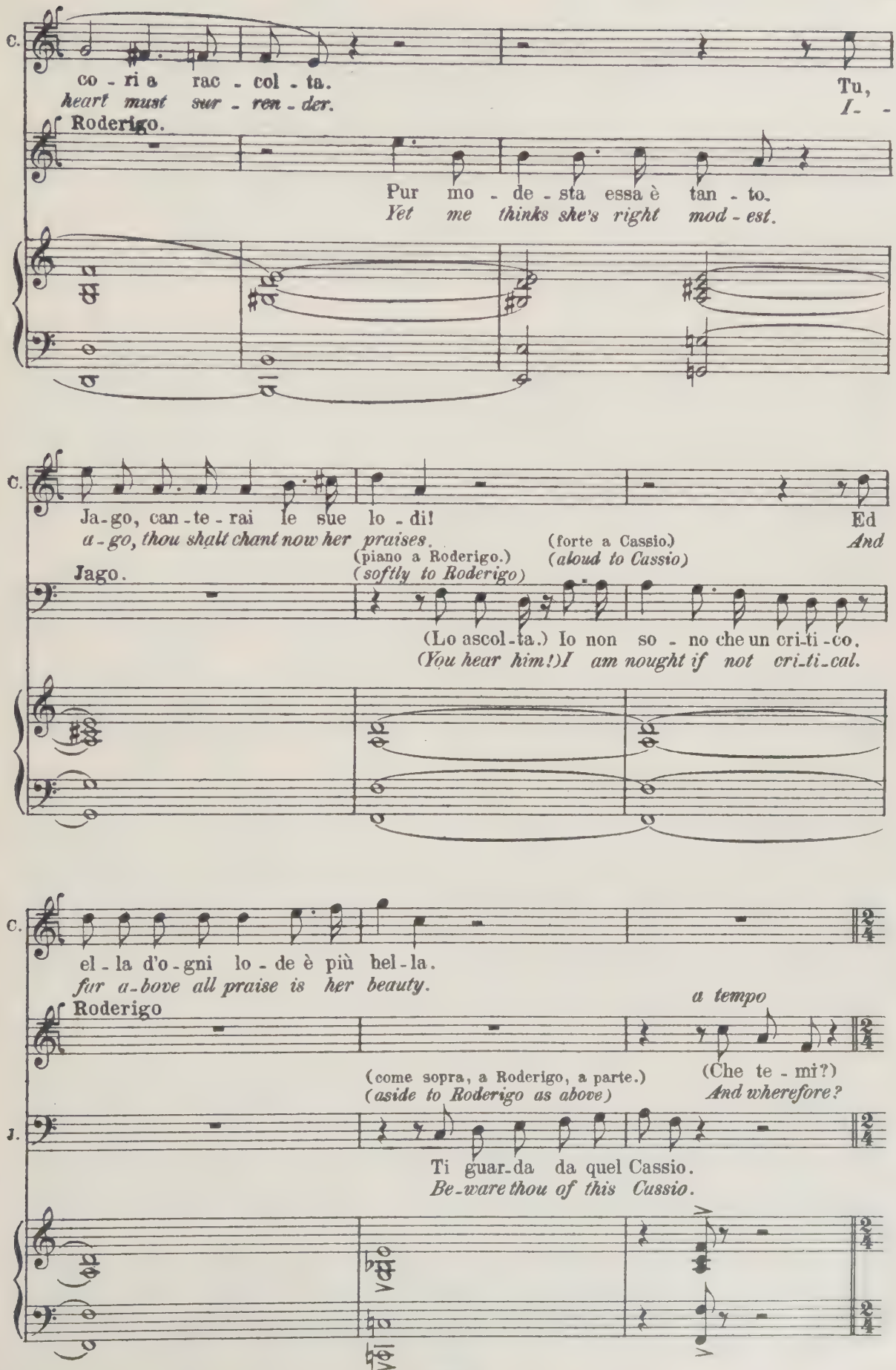
(il fuoco si spegne a poco a poco: la bufera è cessata.)
(*The fire is slowly dying; the storm has ceased altogether.*)

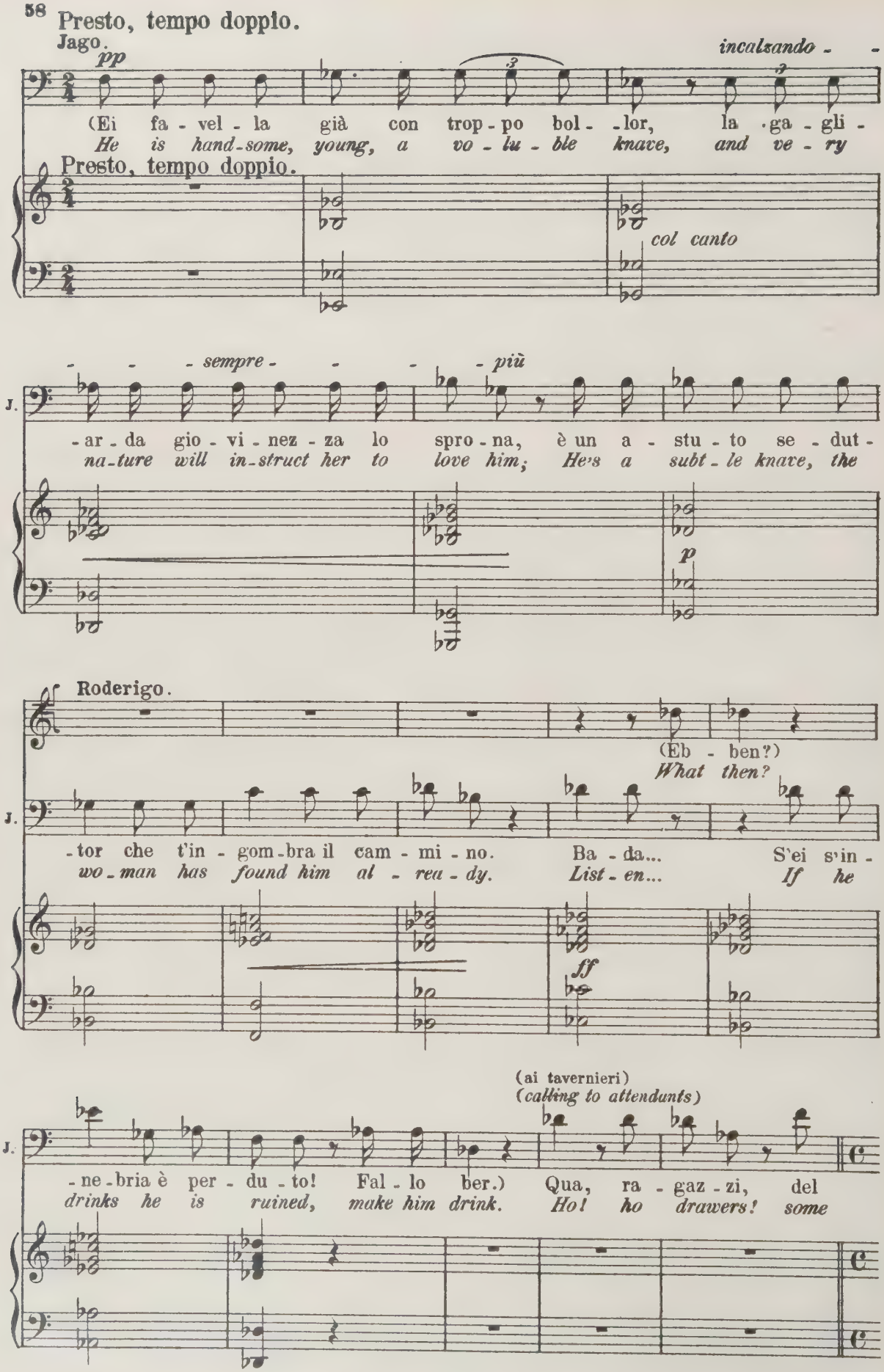


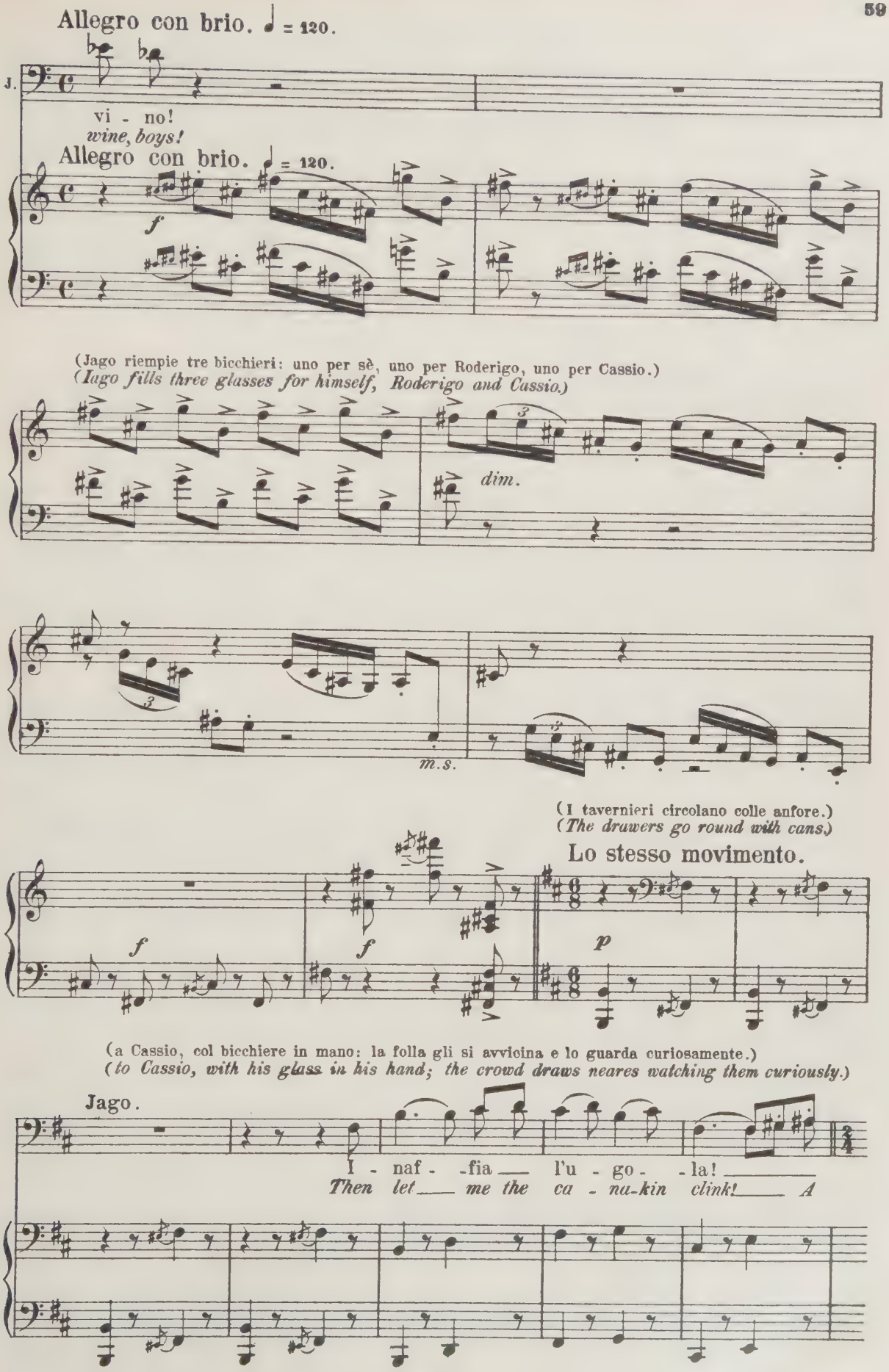
(Jago, Roderigo, Cassio e parecchi altri uomini d'arme intorno a un tavolo dove c'è del vino: parte in piedi, parte seduti.)
(Iago, Roderigo, Cassio and some other soldiers are grouped round a table, on which there is wine; some sitting, some standing.)

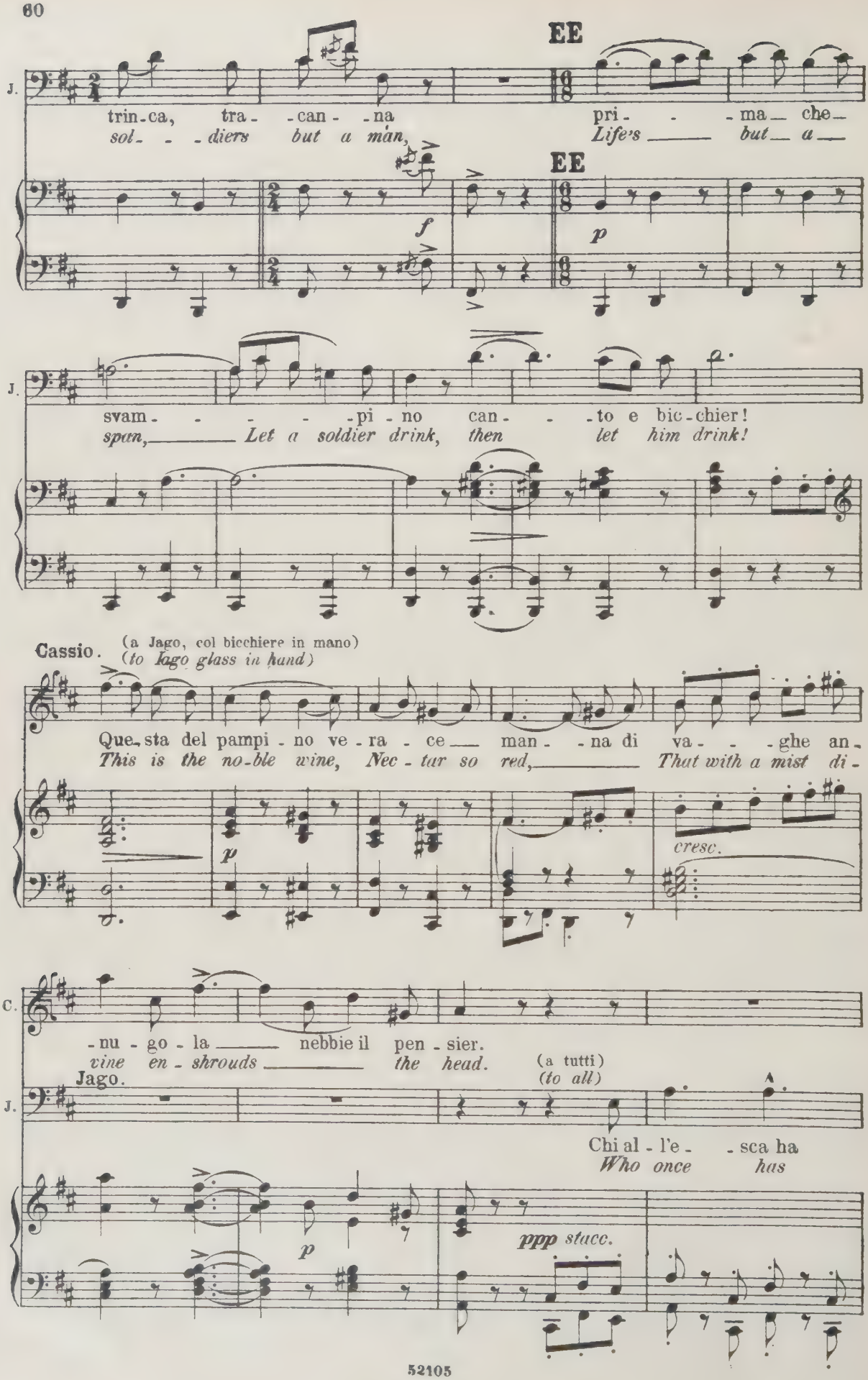


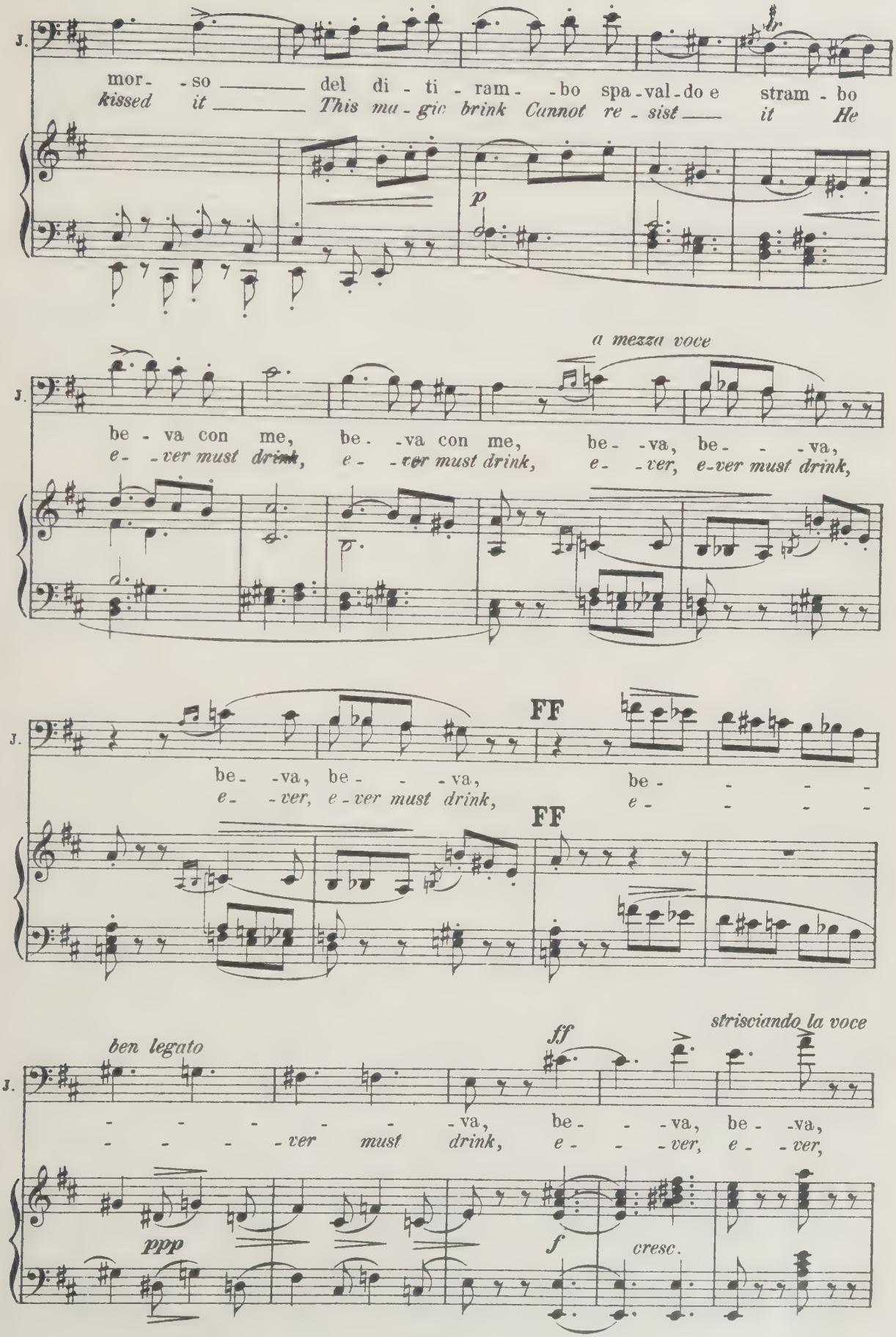

J.
-co-ra be-ver de-vi.
toast you cannot shrink from;
Al-le noz-ze d'O-tel-lo e De-
Here's to fuir Des-de-mo-na and O-
(alzando il bicchiere e bevendo un poco)
(raising his glass and sipping at it)
Cassio.
DD
Es-sa in-
She's the
J.
-sde-mo-na!
thel-lo!
CHORUS.
Sop.
ff
Ev-vi-va!
We hail them!
Ten.
ff
Ev-vi-va!
We hail them!
Bassi.
ff
Ev-vi-va!
We hail them!
cresc.
DD
ff
C.
-fio-ra que-sto li-do.
blossom of this is-land.
Col va-go suo rag-giar chia-ma i
To whose bright-beaming glance ev'-ry
(sotto voce a Roderigo.)
(softly to Roderigo)
J.
pp
Lo ascol-ta.
You hear him!
pp

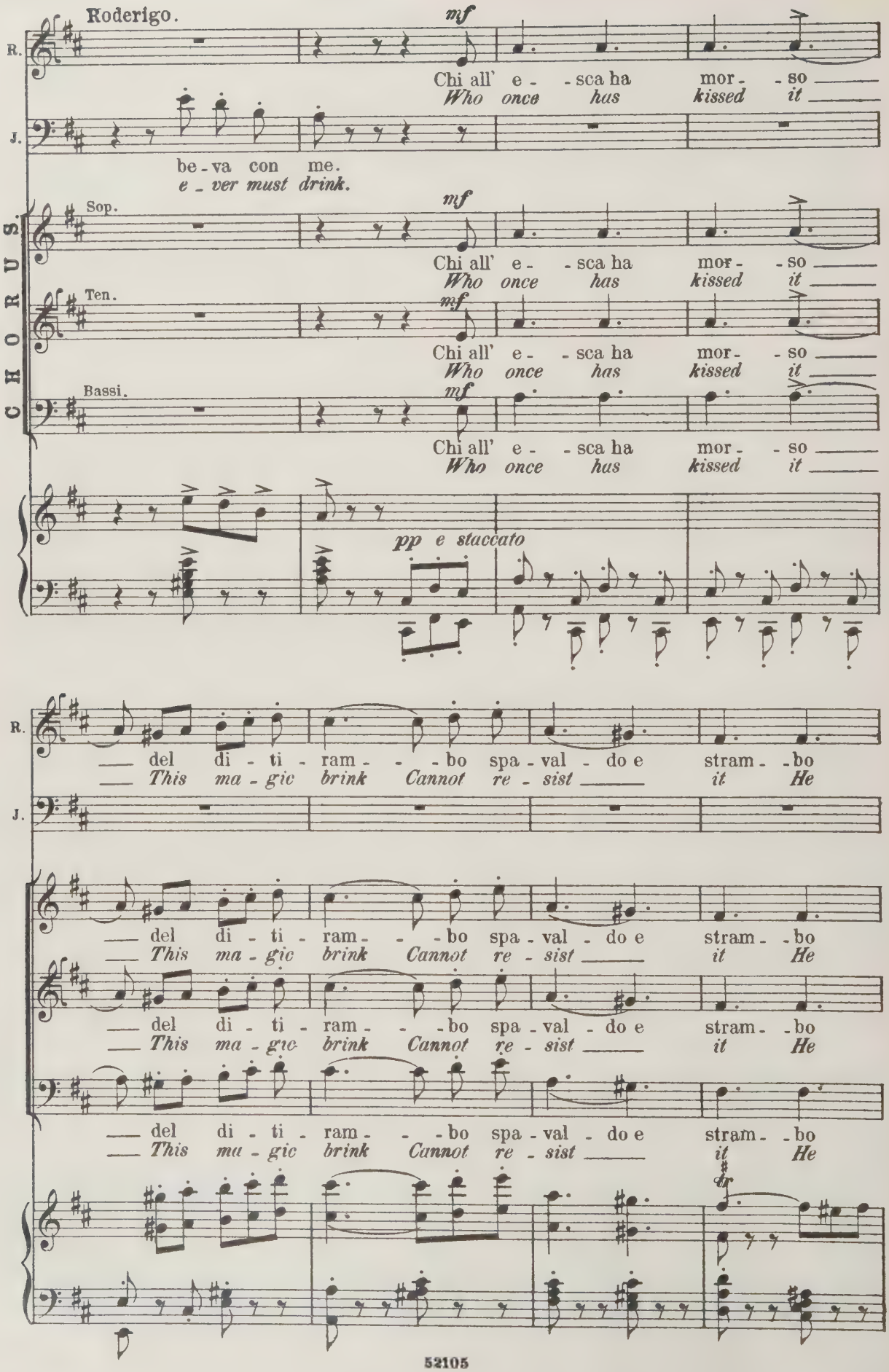

C.
co - ri a rac - col - ta.
heart must sur - ren - der.
Tu,
I -
Roderigo.
Pur mo - de - sta essa è tan - to.
Yet me thinks she's right mod - est.
C.
Ja - go, can - te - rai le sue lo - di!
a - go, thou shalt chant now her praises.
Ed
And
(piano a Roderigo.)
(softly to Roderigo)
(forte a Cassio.)
(aloud to Cassio)
Jago.
(Lo ascol - ta.) Io non so - no che un cri - ti - co.
(You hear him!) I am nought if not cri - ti - cal.
C.
el - la d'o - gni lo - de è più bel - la.
far a - bove all praise is her beauty.
Roderigo
a tempo
(come sopra, a Roderigo, a parte.)
(aside to Roderigo as above)
(Che te - mi?)
And wherefore?
J.
Ti guar - da da quel Cassio.
Be - ware thou of this Cassio.

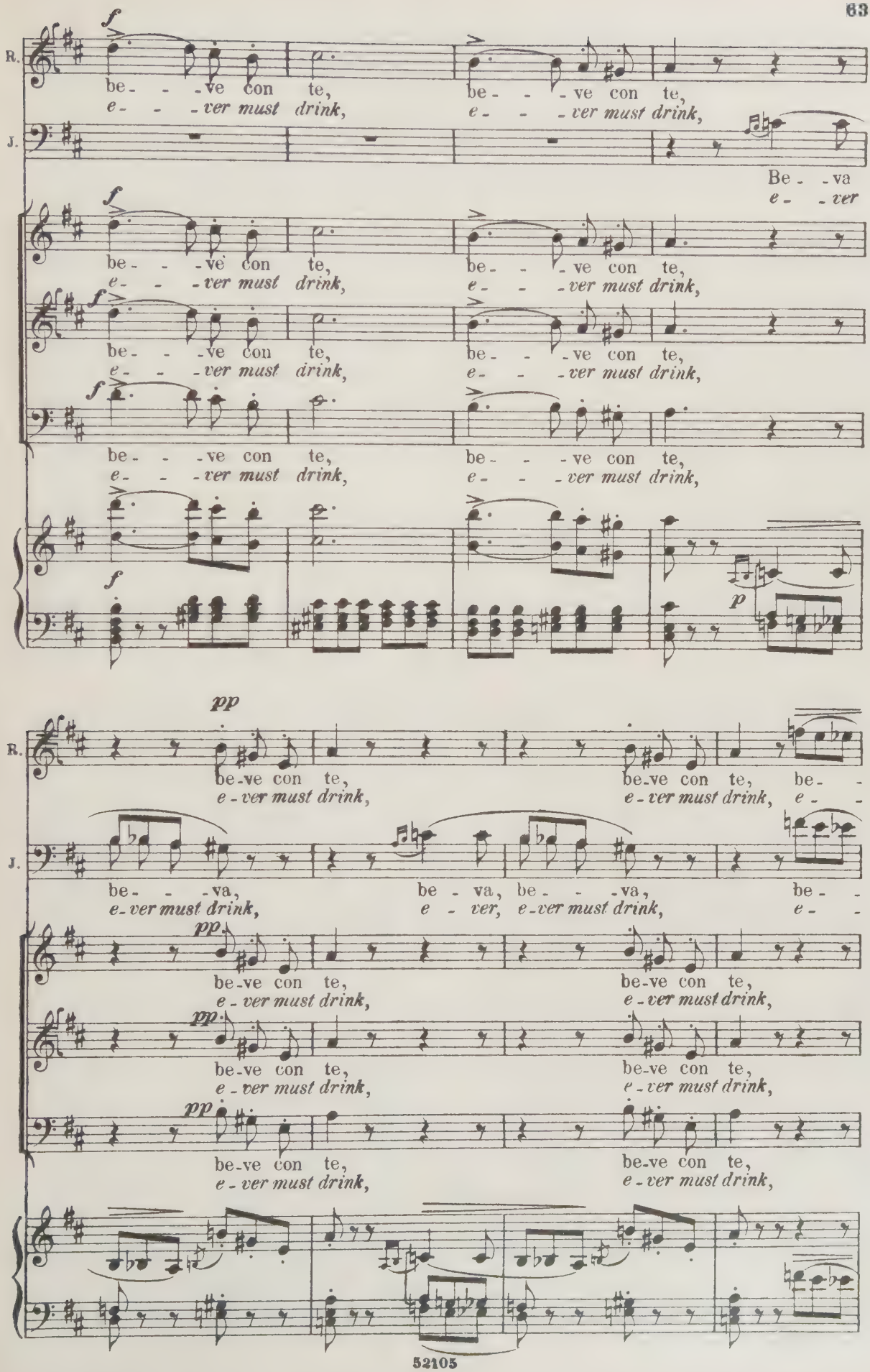

Presto, tempo doppio.
Jago.
pp
incalzando - -
(Ei fa - vel - la già con trop - po bol - -lor, la ga - gli -
He is hand-some, young, a vo - lu - ble knave, and ve - ry
Presto, tempo doppio.
col canto
- - - sempre - - - più
J.
- ar - da gio - vi - nez - za lo spro - na, è un a - stu - to se - dut -
na-ture will in-struct her to love him; He's a subt - le knave, the
p
Roderigo.
(Eb - ben?)
What then?
J.
- tor che t'in - gom - bra il cam - mi - no. Ba - da... S'ei s'in -
wo - man has found him al - rea - dy. List - en... If he
ff
(ai tavernieri)
(calling to attendants)
J.
- ne - bria è per - du - to! Fal - lo ber.) Qua, ra - gaz - zi, del
drinks he is ruined, make him drink. Ho! ho drawers! some

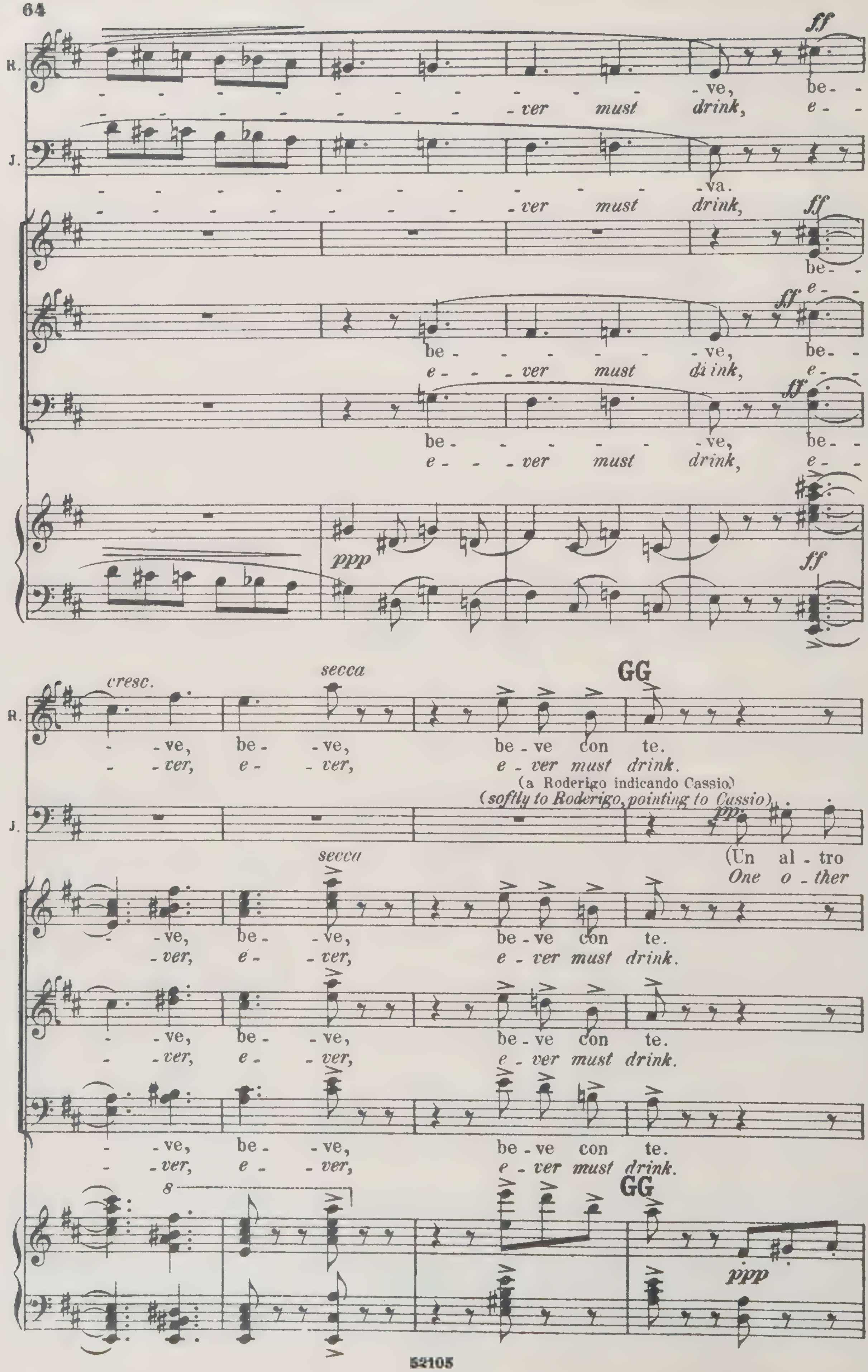

Allegro con brio. ♩ = 120.
J.
vi - no!
wine, boys!
Allegro con brio. ♩ = 120.
f
(Jago riempie tre bicchieri: uno per sè, uno per Roderigo, uno per Cassio.)
(Iago fills three glasses for himself, Roderigo and Cassio.)
dim.
m.s.
(I tavernieri circolano colle anfore.)
(The drawers go round with cans.)
Lo stesso movimento.
f
f
p
(a Cassio, col bicchiere in mano: la folla gli si avvicina e lo guarda curiosamente.)
(to Cassio, with his glass in his hand; the crowd draws neares watching them curiously.)
Jago.
I - naf - fia l'u - go - la!
Then let me the ca - nu-kin clink! A

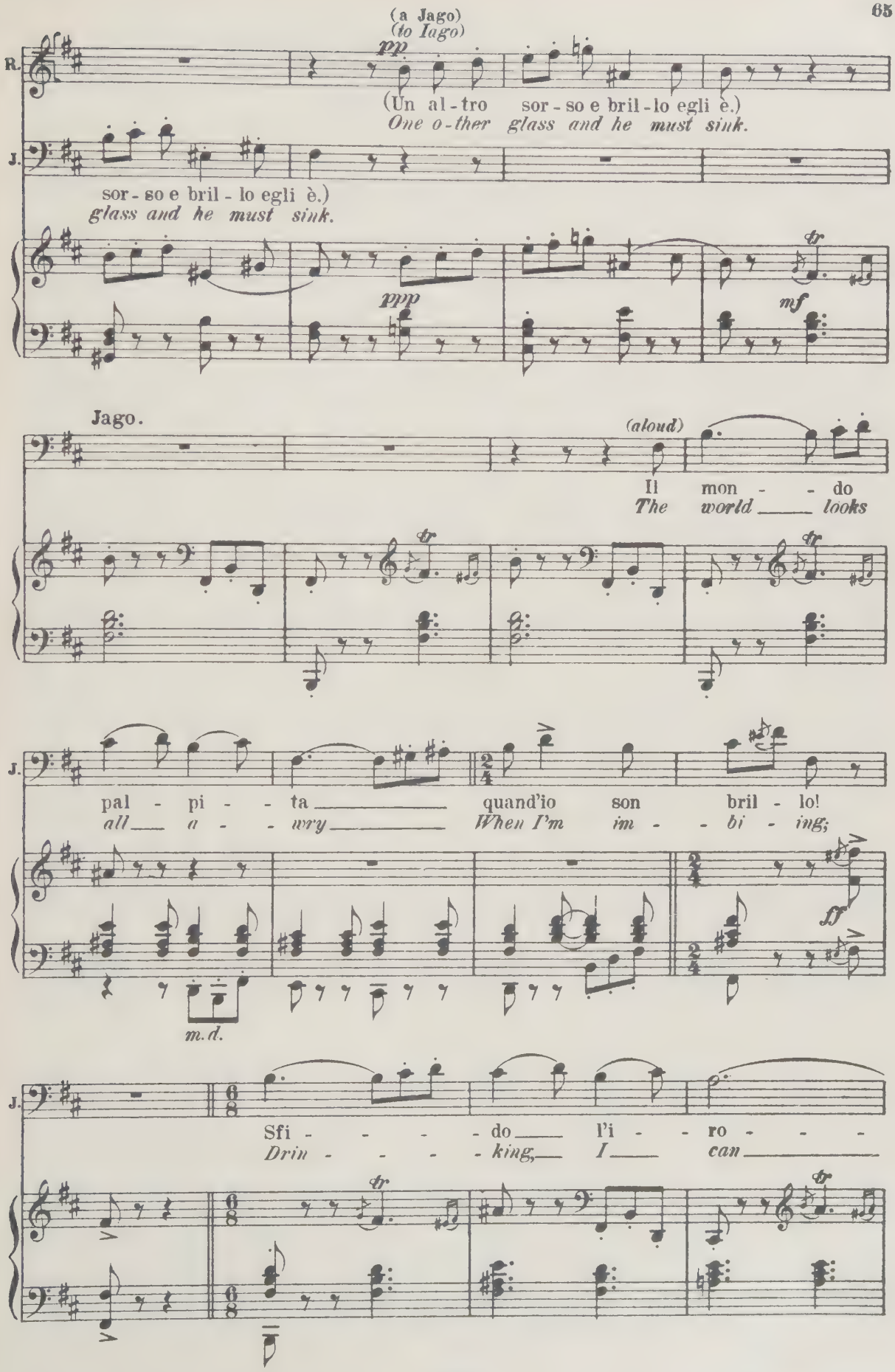

EE
J.
trin-ca, tra- -can- -na pri- - -ma che-
sol- - -diers but a man, Life's but a
EE
f
p
J.
svam- - - - -pi-no can- - -to e bic-chier!
span, Let a soldier drink, then let him drink!
Cassio. (a Jago, col bicchiere in mano)
(to Iago glass in hand)
Que-sta del pampi-no ve-ra-ce man- -na di va- - -ghe an-
This is the no-ble wine, Nec-tar so red, That with a mist di-
p
cresc.
C.
-nu-go-la nebbie il pen-sier.
vine en-shrouds the head.
Jago.
(a tutti)
(to all)
J.
Chi al-l'e- -sca ha
Who once has
p
ppp stacc.

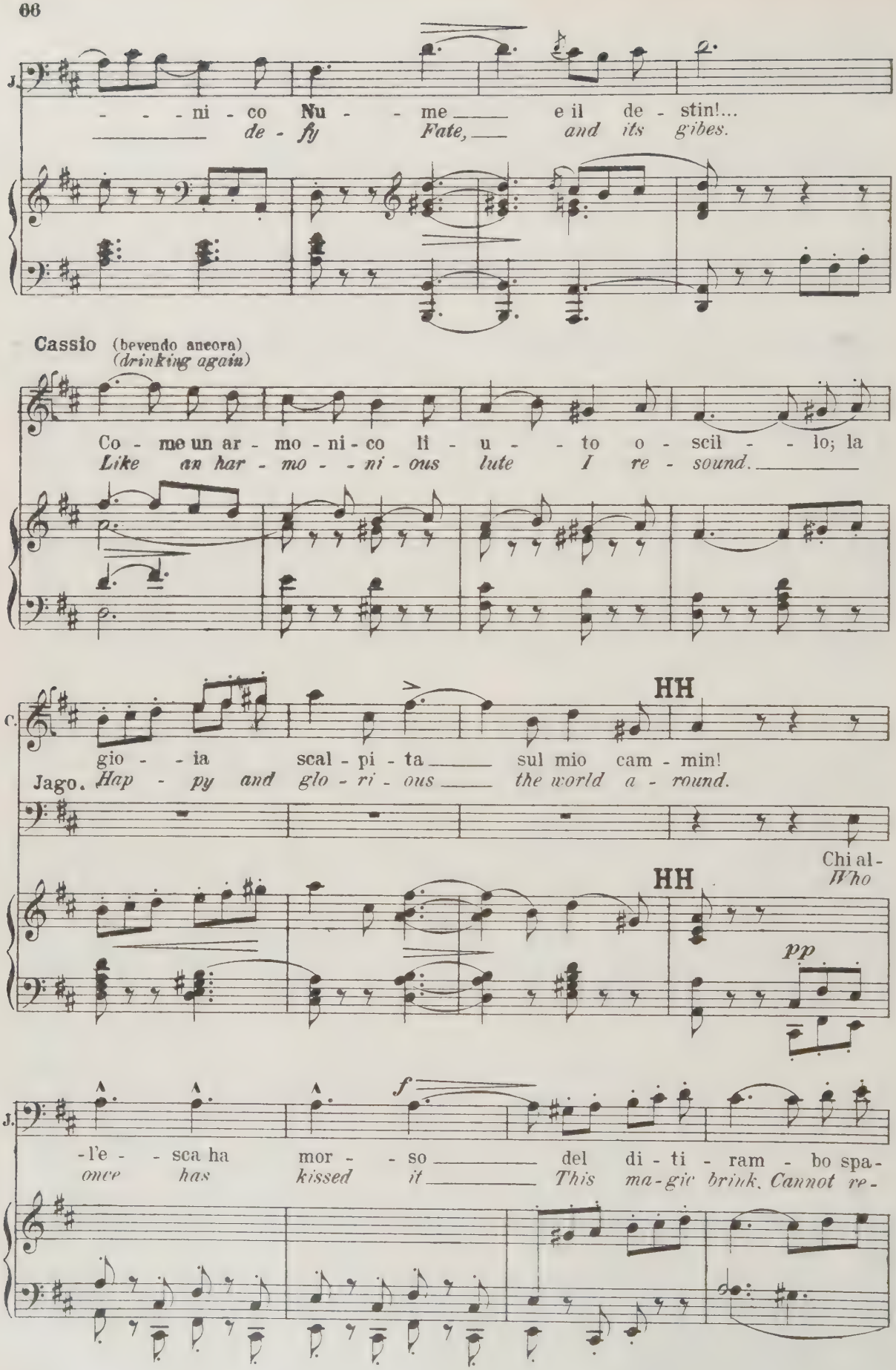

J.
mor- -so del di - ti - ram- -bo spa-val-do e stram - bo
kissed it This ma - gic brink Cannot re - sist it He
p
a mezza voce
be - va con me, be- -va con me, be- -va, be- - -va,
e- -ver must drink, e- -ver must drink, e- -ver, e-ver must drink,
FF
be- -va, be- - -va, be- - - -
e- -ver, e-ver must drink, e- - - -
FF
ben legato
ff
strisciando la voce
- - - - - -va, be- - -va, be- -va,
- - - -ver must drink, e- - -ver, e- -ver,
ppp
f
cresc.

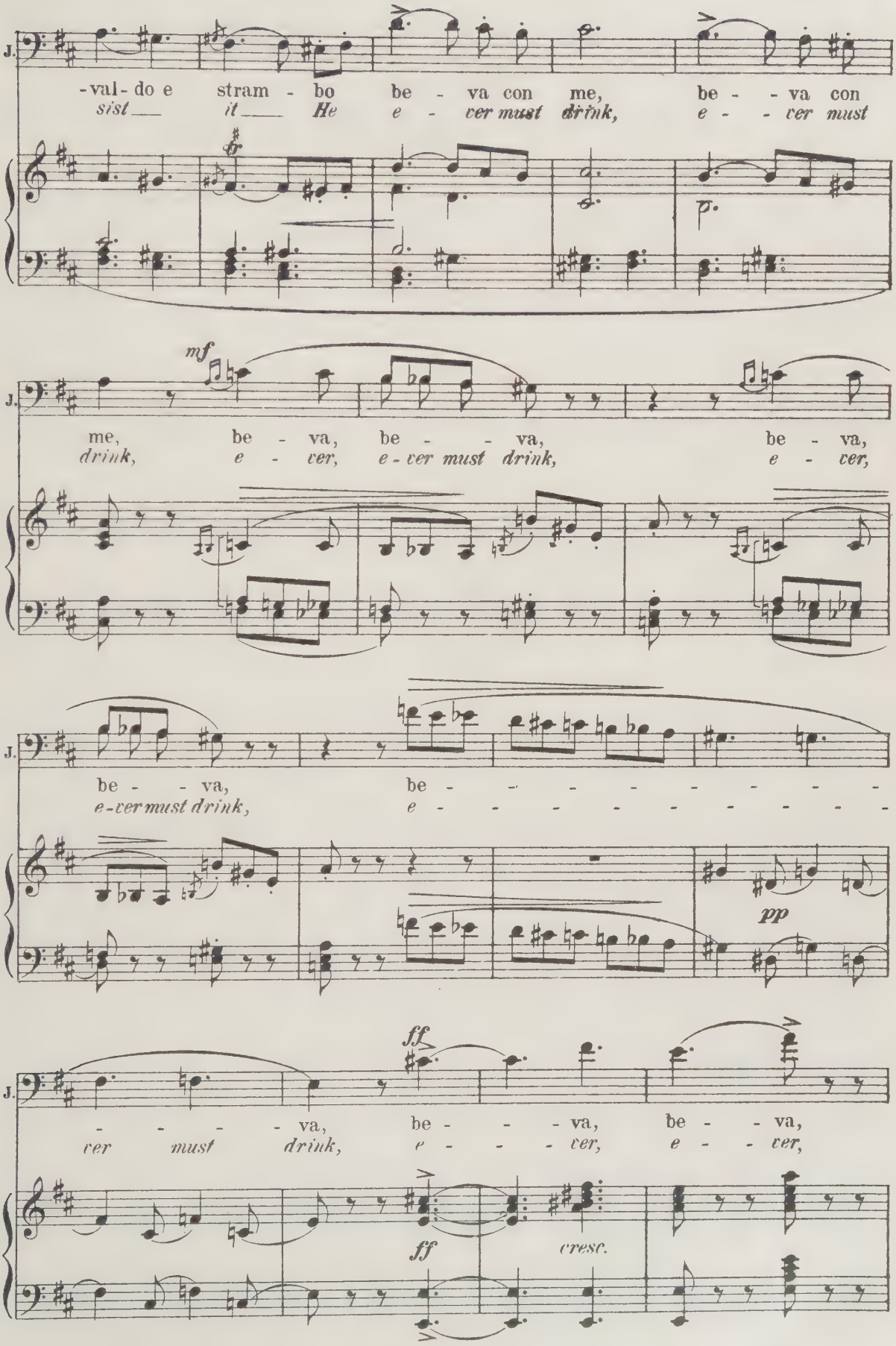

Roderigo.
mf
R.
Chi all' e - sca ha mor - so
Who once has kissed it
J.
be - va con me.
e - ver must drink.
CHORUS.
Sop.
mf
Chi all' e - sca ha mor - so
Who once has kissed it
Ten.
mf
Chi all' e - sca ha mor - so
Who once has kissed it
Bassi.
mf
Chi all' e - sca ha mor - so
Who once has kissed it
pp e staccato
R.
del di - ti - ram - - - bo spa - val - do e stram - bo
This ma - gic brink Cannot re - sist it He
J.
del di - ti - ram - - - bo spa - val - do e stram - bo
This ma - gic brink Cannot re - sist it He
del di - ti - ram - - - bo spa - val - do e stram - bo
This ma - gic brink Cannot re - sist it He
del di - ti - ram - - - bo spa - val - do e stram - bo
This ma - gic brink Cannot re - sist it He
tr

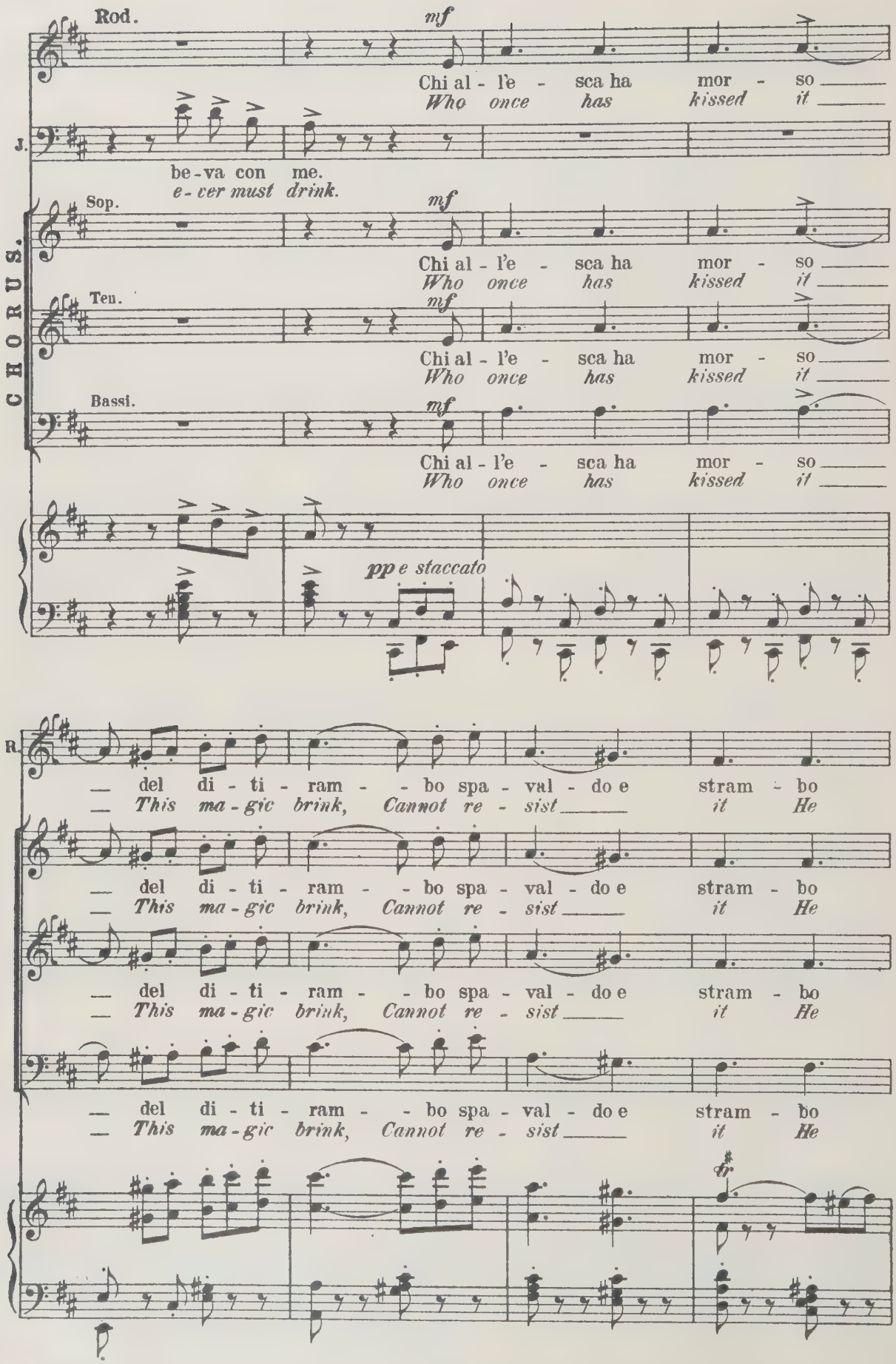

R.
J.
f
be - - -ve con te,
e - - -ver must drink,
Be - -va
e - -ver
p
pp
be-ve con te,
e-ver must drink,
be - - -va,
be - va, be - - -va,
e - ver, e-ver must drink,
be - -
e -

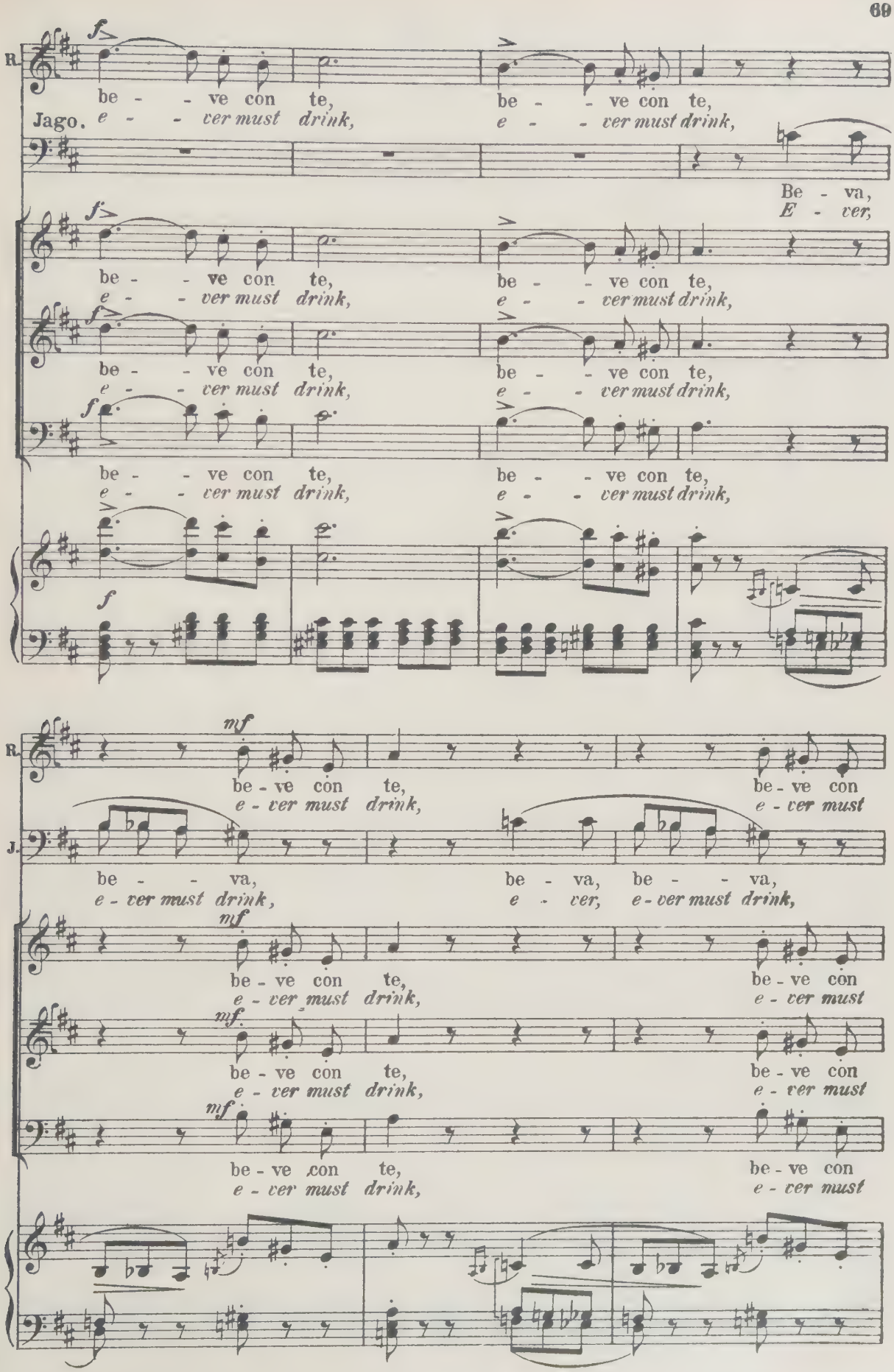

ff
R.
ve, be-
ver must drink, e-
J.
va.
ver must drink,
ff
be-
e-
ff
be- ve, be-
e- ver must drink, e-
ff
be- ve, be-
e- ver must drink, e-
ppp
ff
cresc.
secca
GG
ve, be- ve, be- ve con te.
ver, e- ver, e- ver must drink.
(a Roderigo indicando Cassio)
(softly to Roderigo, pointing to Cassio)
pp
(Un al- tro
One o- ther
secca
ve, be- ve, be- ve con te.
ver, e- ver, e- ver must drink.
ve, be- ve, be- ve con te.
ver, e- ver, e- ver must drink.
ve, be- ve, be- ve con te.
ver, e- ver, e- ver must drink.
8
GG
ppp

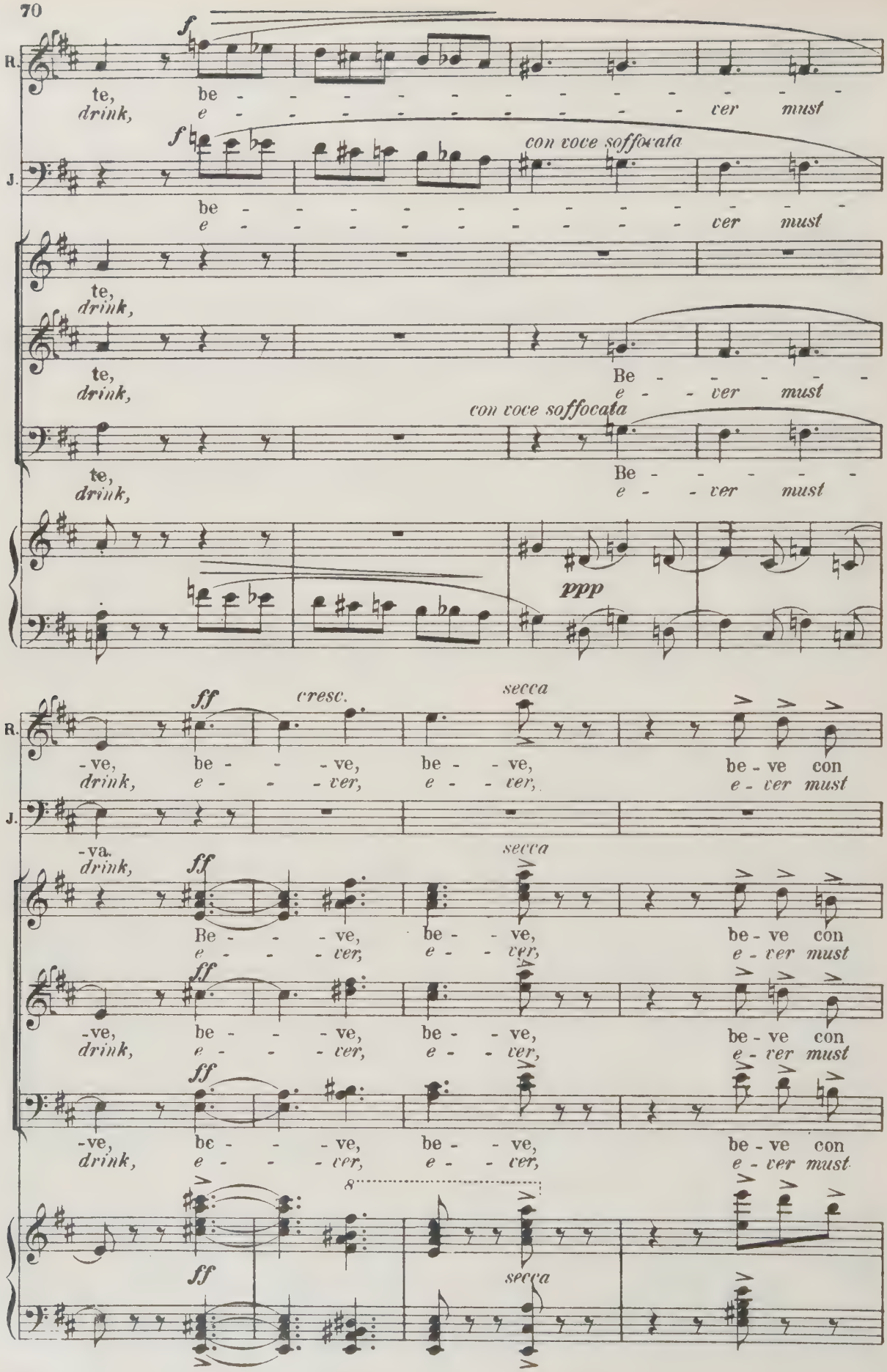

(a Jago)
(to Iago)
pp
R.
(Un al - tro sor - so e bril - lo egli è.)
One o - ther glass and he must sink.
J.
sor - so e bril - lo egli è.)
glass and he must sink.
ppp
nf
Jago.
(aloud)
Il mon - - do
The world looks
J.
pal - pi - - ta quand'io son bril - lo!
all a - wry When I'm im - - bi - ing;
ff
m.d.
J.
Sfi - - - - do l'i - - ro - - - -
Drin - - - - king, I can

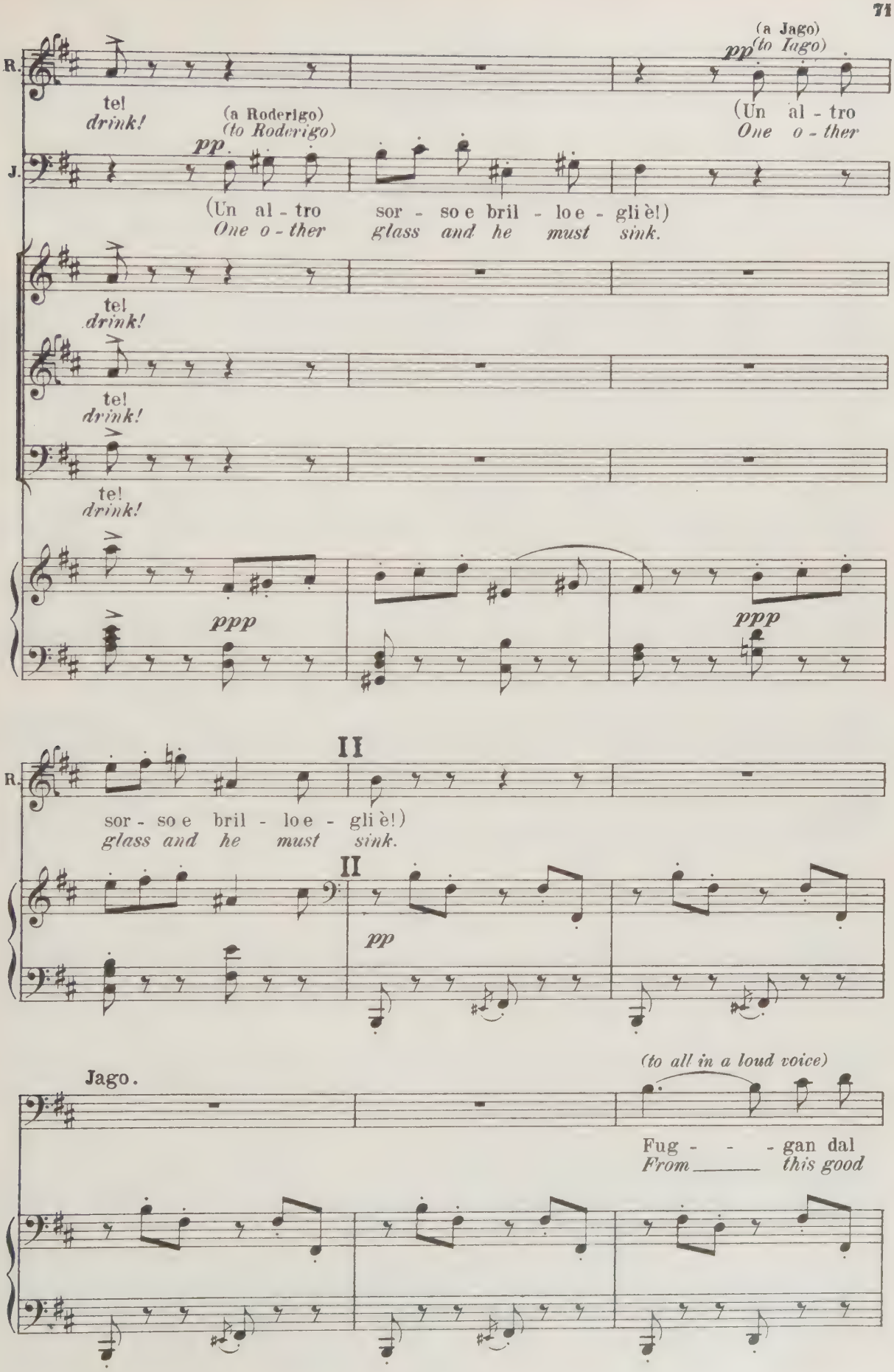

J.
- - - ni - co Nu - - me e il de - stin!...
de - fy Fate, and its gibes.
Cassio (bevendo ancora)
(drinking again)
Co - me un ar - mo - ni - co li - u - - to o - scil - - lo; la
Like an har - mo - - ni - ous lute I re - sound.
C.
gio - - ia scal - pi - ta sul mio cam - min!
Jago. Hap - py and glo - ri - ous the world a - round.
HH
Chi al-
Who
HH
pp
J.
f
-l'e - - sca ha mor - - so del di - ti - ram - bo spa-
once has kissed it This ma-gic brink. Cannot re-

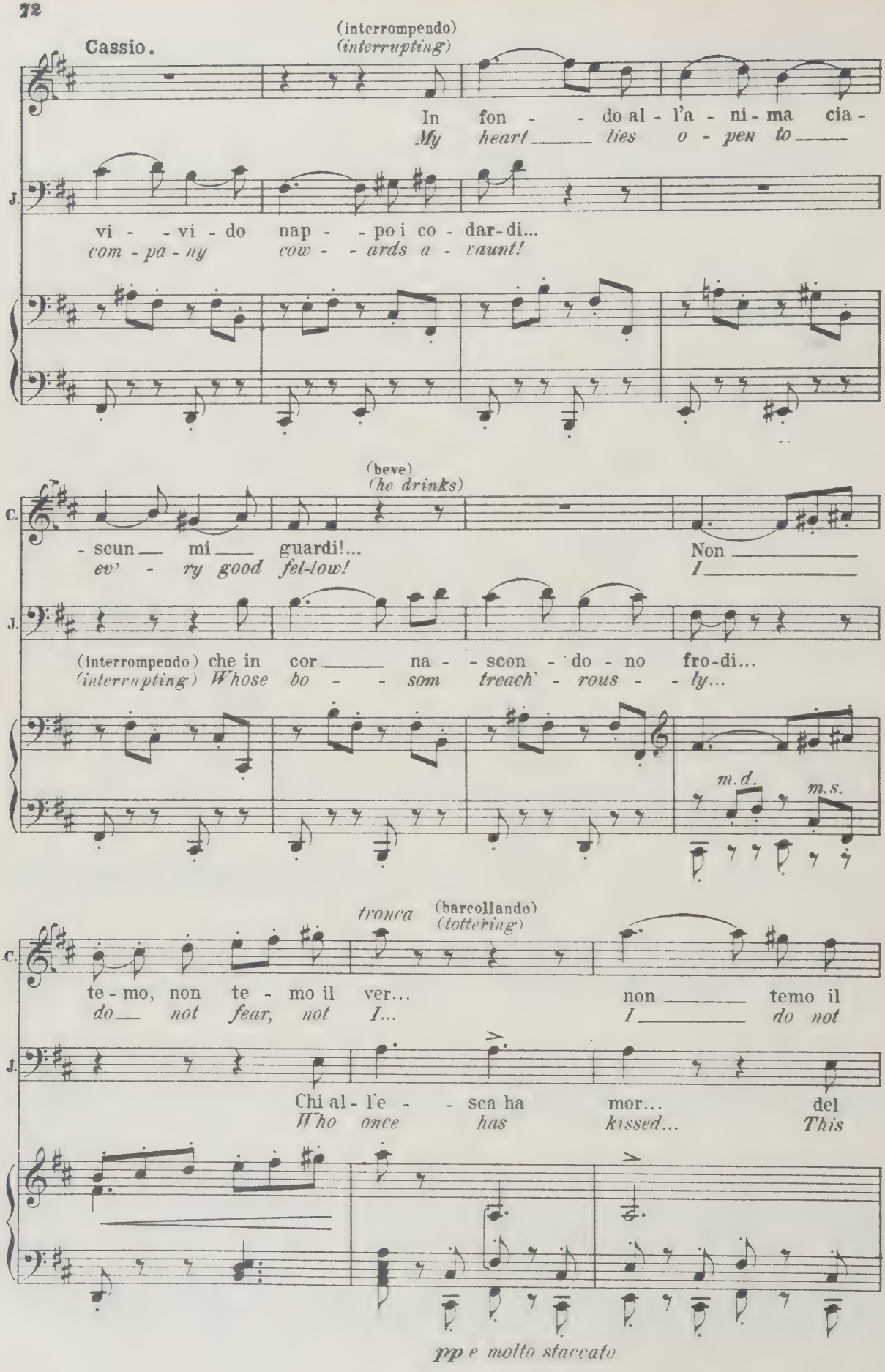

J.
-val-do e stram - bo be - va con me, be - - va con
sist it He e - ver must drink, e - - ver must
p.
mf
J.
me, be - va, be - - va, be - va,
drink, e - ver, e - ver must drink, e - ver,
J.
be - - va, be - - - - - - - - -
e-ver must drink, e - - - - - - - - - -
pp
ff
J.
- - - - va, be - - - va, be - - va,
ver must drink, e - - - ver, e - - ver,
ff
cresc.

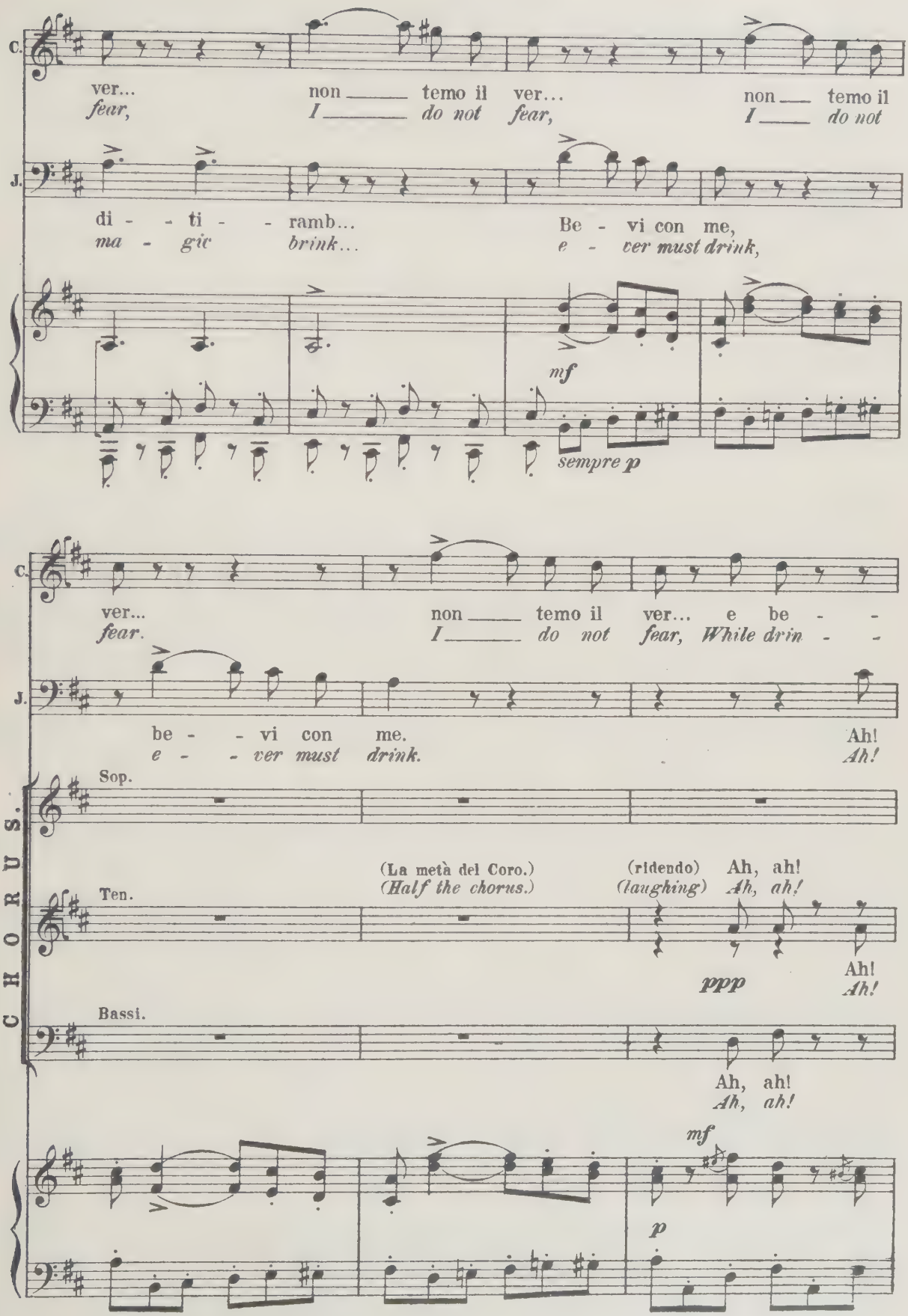

Rod.
mf
Chi al - l'e - sca ha mor - so
Who once has kissed it
J.
be-va con me.
e-ver must drink.
CHORUS.
Sop.
mf
Chi al - l'e - sca ha mor - so
Who once has kissed it
Ten.
mf
Chi al - l'e - sca ha mor - so
Who once has kissed it
Bassi.
mf
Chi al - l'e - sca ha mor - so
Who once has kissed it
pp e staccato
R.
del di - ti - ram - - bo spa - val - do e stram - bo
This ma - gic brink, Cannot re - sist it He
del di - ti - ram - - bo spa - val - do e stram - bo
This ma - gic brink, Cannot re - sist it He
del di - ti - ram - - bo spa - val - do e stram - bo
This ma - gic brink, Cannot re - sist it He
dr.

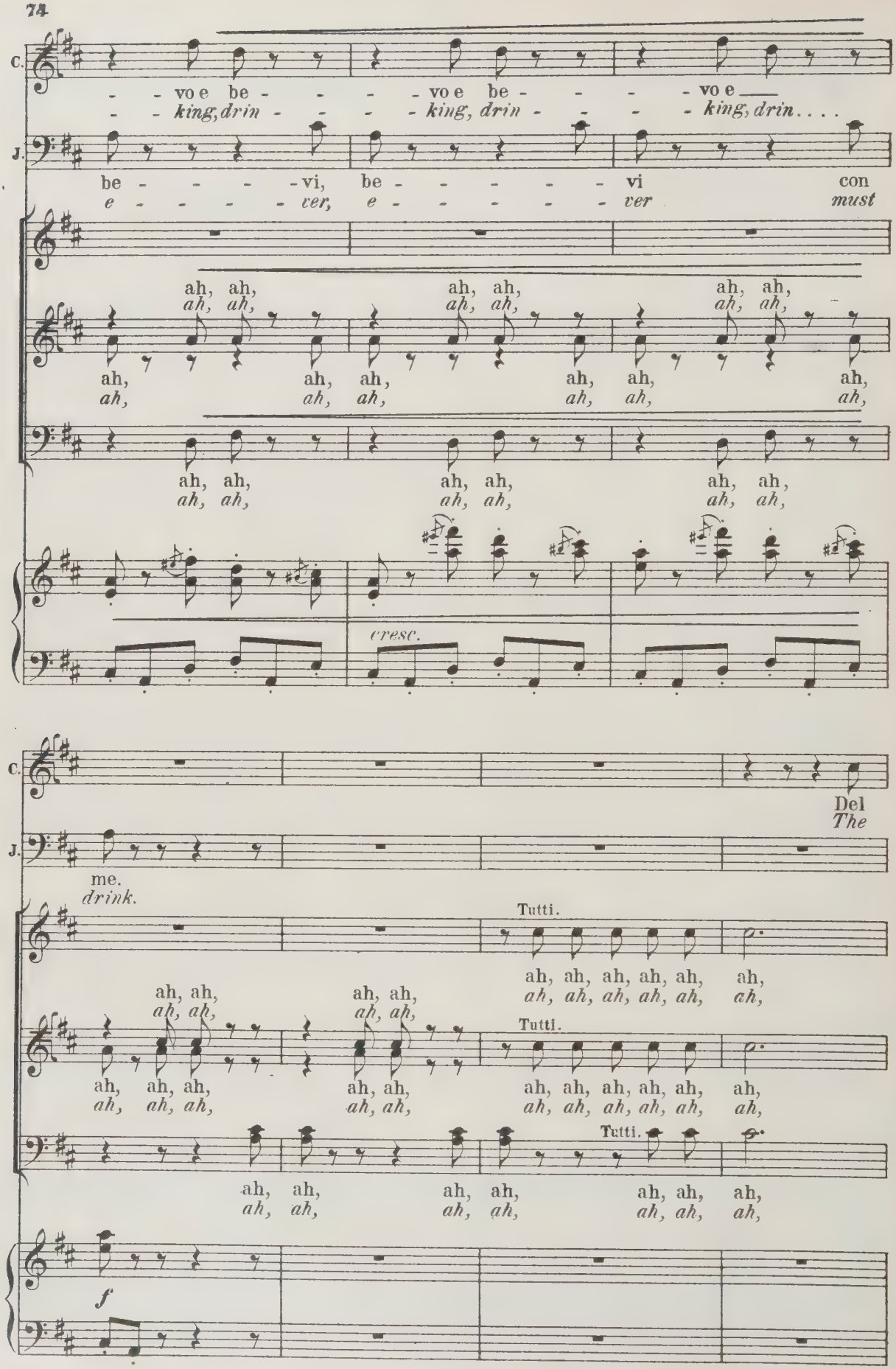

R.
Jago.
f
be - - ve con te,
e - - ver must drink,
Be - va,
E - ver,
mf
be - ve con te,
e - ver must drink,
be - ve con
e - ver must
J.
be - - va,
e - ver must drink,
be - va, be - - va,
e - ver, e - ver must drink,

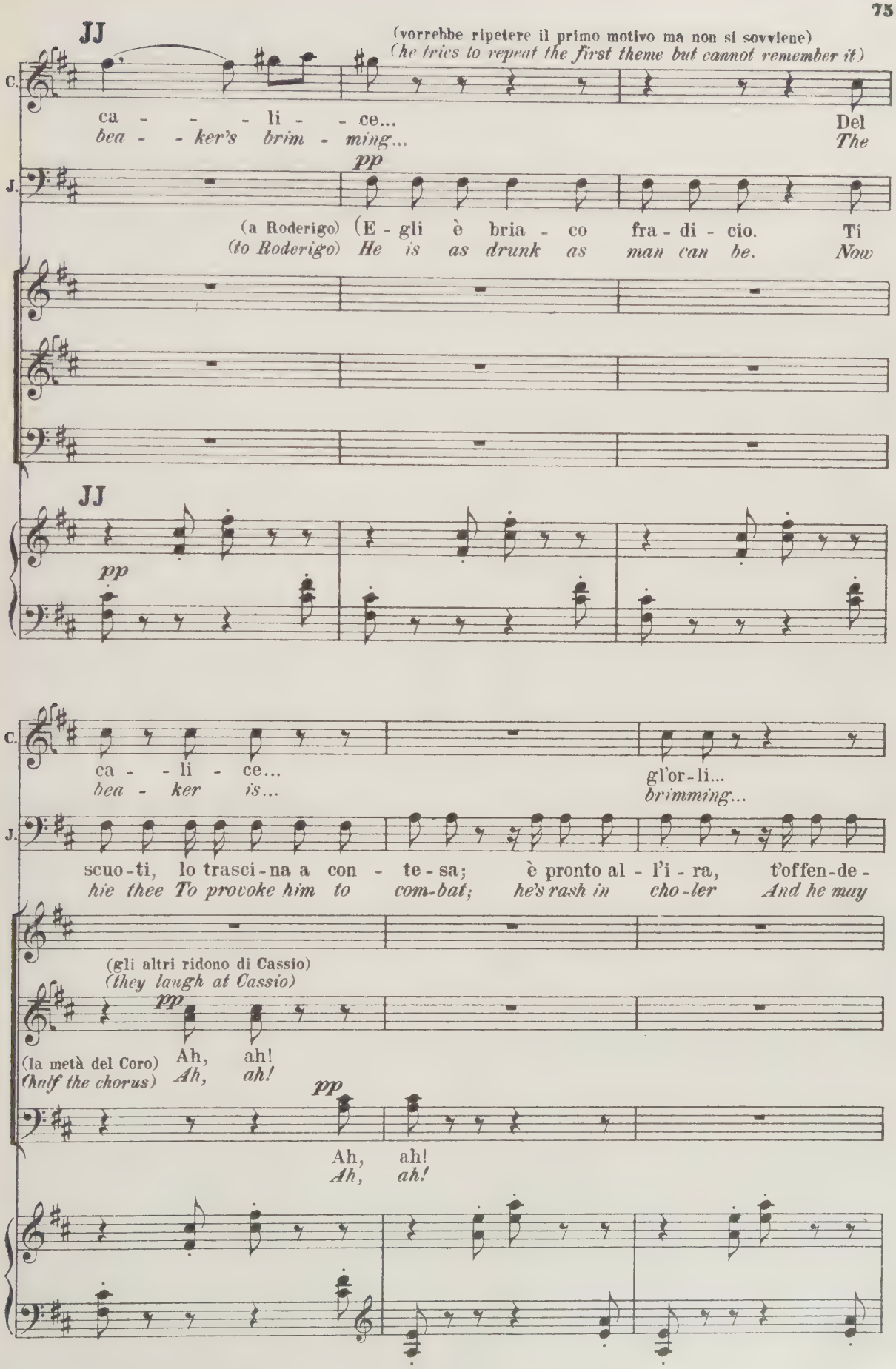

R.
J.
f
te, drink,
be - - - - - - - - - - - - ver must
e - - - - - - - - - - - - ver must
con voce soffocata
Be - - - - - - ver must
ppp
ff
cresc.
secca
-ve, drink,
be - - - ve, e - - - ver,
be - ve con e - ver must
-va. drink,
8

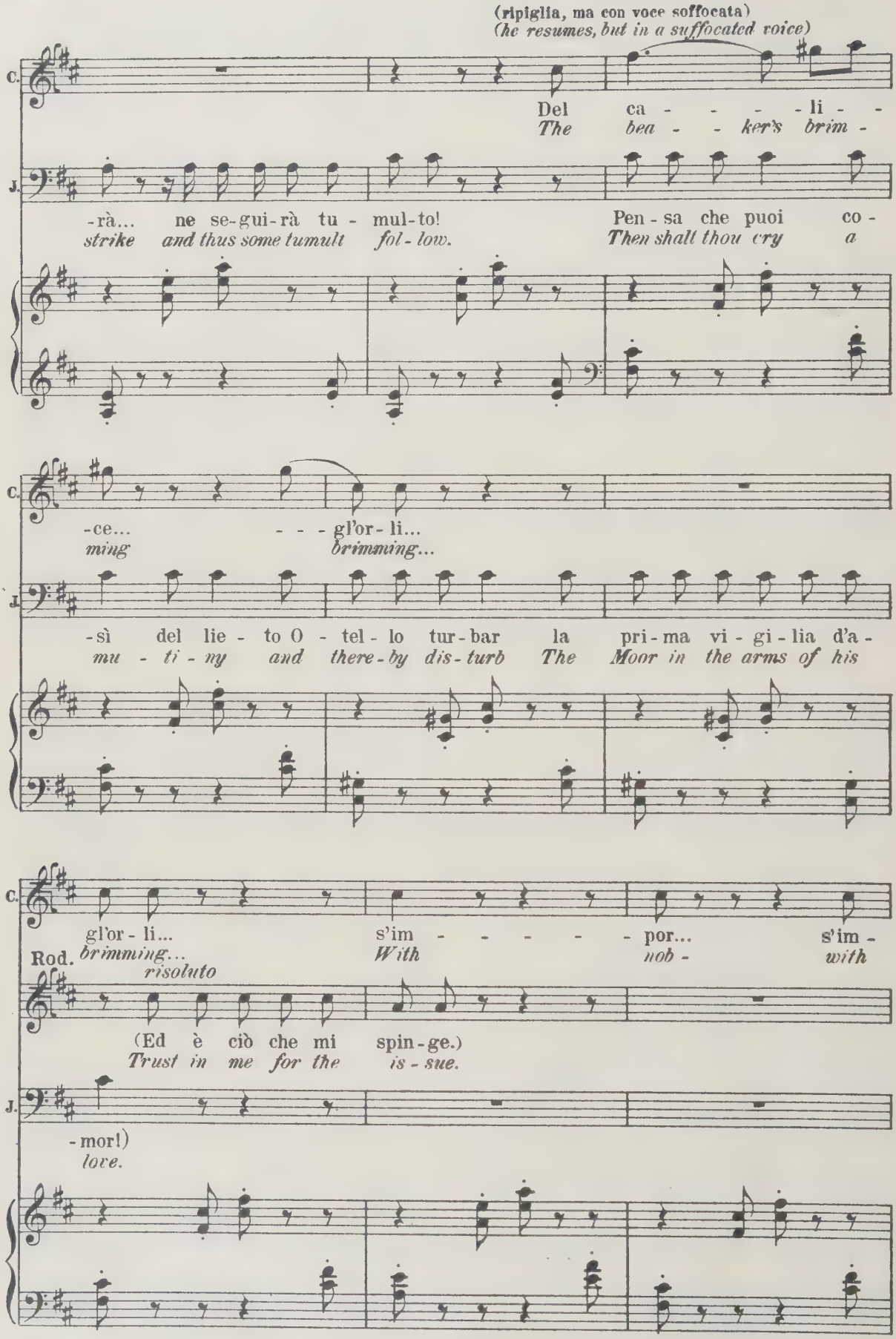

R.
J.
te!
drink!
(a Roderigo)
(to Roderigo)
pp
(Un al - tro sor - so e bril - lo e - gli è!)
One o - ther glass and he must sink.
(a Jago)
(to Iago)
pp
(Un al - tro
One o - ther
ppp
II
Jago.
(to all in a loud voice)
Fug - - - gan dal
From ____ this good

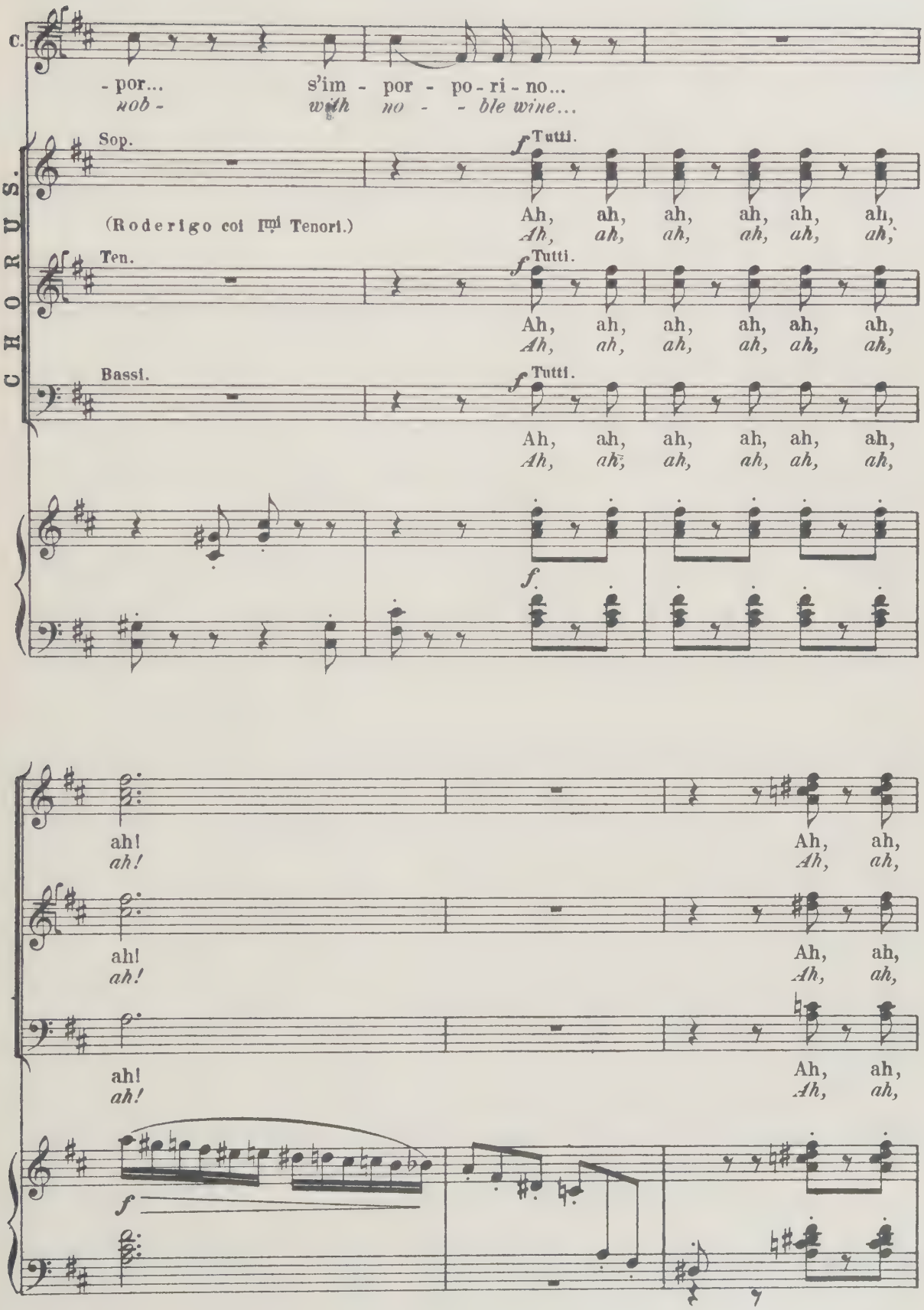

Cassio.
(interrompendo)
(interrupting)
In fon - - do al - l'a - ni - ma cia -
My heart lies o - pen to
J.
vi - - vi - do nap - - po i co - dar - di...
com - pa - ny cow - - ards a - vaunt!
(beve)
(he drinks)
C.
- scun mi guardi!...
ev' - ry good fel-low!
Non
I
J.
(interrompendo) che in cor na - - scon - do - no fro - di...
(interrupting) Whose bo - - som treach' - rous - - ly...
m.d.
m.s.
tronca
(barcollando)
(tottering)
C.
te - mo, non te - mo il ver...
do not fear, not I...
non temo il
I do not
J.
Chi al - l'e - - sca ha mor... del
Who once has kissed... This
pp e molto staccato

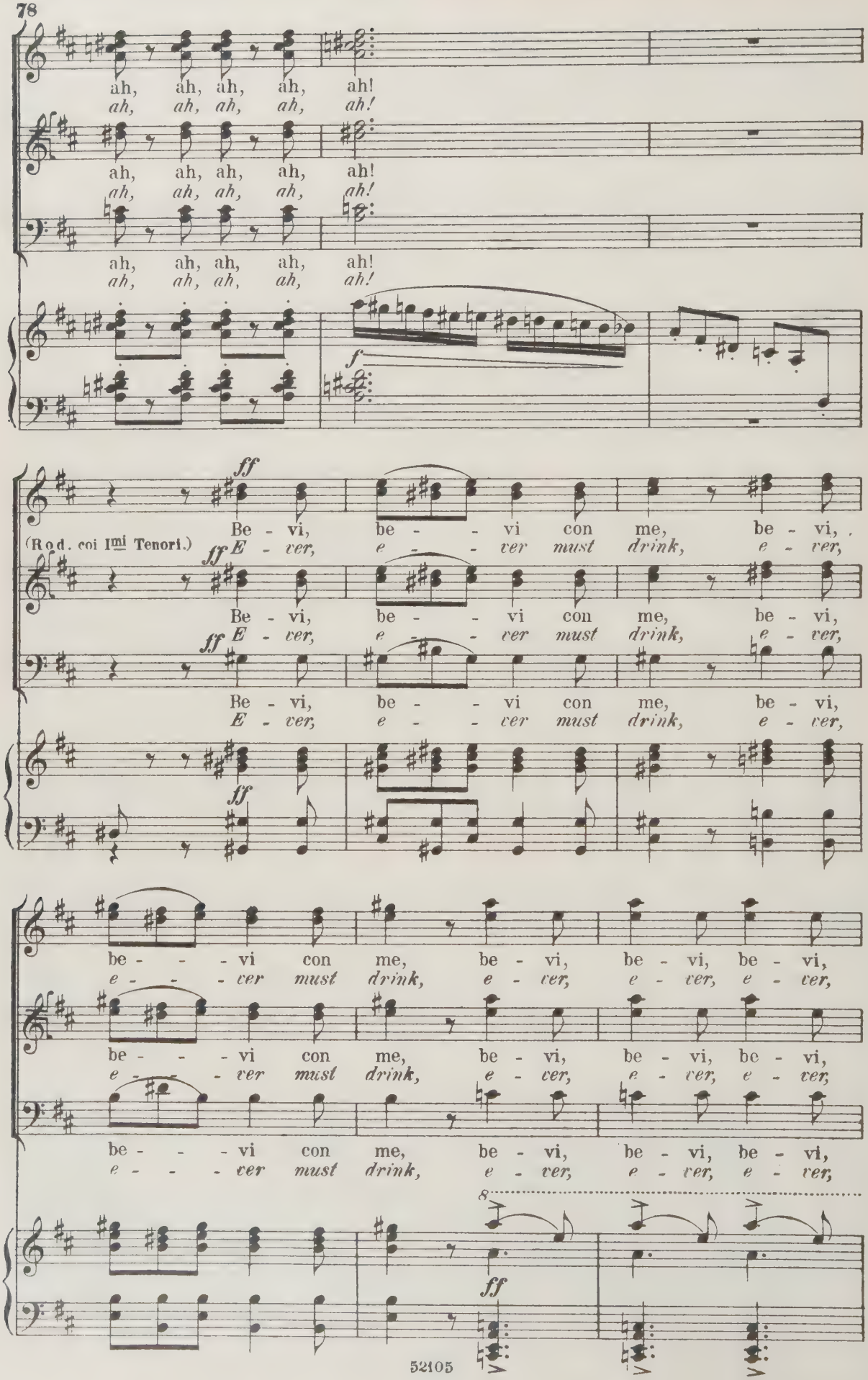

C.
ver...
fear,
non ___ temo il ver...
I ___ do not fear,
non ___ temo il
I ___ do not
J.
di - - ti - - ramb...
ma - gic brink...
Be - vi con me,
e - ver must drink,
mf
sempre p
C.
ver...
fear.
non ___ temo il ver... e be - -
I ___ do not fear, While drin - -
J.
be - - vi con me.
e - - ver must drink.
Ah!
Ah!
CHORUS.
Sop.
Ten.
Bassi.
(La metà del Coro.)
(Half the chorus.)
(ridendo) Ah, ah!
(laughing) Ah, ah!
ppp
Ah!
Ah!
Ah, ah!
Ah, ah!
mf
p


C.
J.
- - vo e be - - - - vo e be - - - - vo e
- - king, drin - - - - king, drin - - - - king, drin....
be - - - - - vi, be - - - - - - vi con
e - - - - - ver, e - - - - - - ver must
ah, ah, ah, ah, ah, ah,
ah, ah, ah, ah, ah, ah,
ah, ah, ah, ah, ah, ah, ah,
ah, ah, ah, ah, ah, ah, ah,
ah, ah, ah, ah, ah, ah,
cresc.
Del
The
me.
drink.
Tutti.
ah, ah, ah, ah, ah, ah,
ah, ah, ah, ah, ah, ah,
ah, ah, ah, ah, ah, ah,
ah, ah, ah, ah, ah, ah,
ah, ah, ah, ah, ah, ah, ah,
ah, ah, ah, ah, ah, ah, ah,
f


JJ
(vorrebbe ripetere il primo motivo ma non si sovviene)
(he tries to repeat the first theme but cannot remember it)
C.
ca - - - li - - ce...
bea - - ker's brim - ming...
Del
The
pp
J.
(a Roderigo) (E - gli è bria - co fra - di - cio. Ti
(to Roderigo) He is as drunk as man can be. Now
JJ
pp
C.
ca - - li - ce...
bea - ker is...
gl'or - li...
brimming...
J.
scuo - ti, lo trasci - na a con - te - sa; è pronto al - l'i - ra, t'offen - de -
hie thee To provoke him to com-bat; he's rash in cho-ler And he may
(gli altri ridono di Cassio)
(they laugh at Cassio)
pp
(la metà del Coro) Ah, ah!
(half the chorus) Ah, ah!
pp
Ah, ah!
Ah, ah!


(ripiglia, ma con voce soffocata)
(he resumes, but in a suffocated voice)
C.
Del ca - - - - - li - -
The bea - - ker's brim -
J.
-rà... ne se-gui-rà tu - mul-to!
strike and thus some tumult fol - low.
Pen - sa che puoi co -
Then shalt thou cry a
-ce... - - - gl'or - li...
ming brimming...
-sì del lie - to O - tel - lo tur - bar la pri - ma vi - gi - lia d'a -
mu - ti - ny and there - by dis - turb The Moor in the arms of his
gl'or - li... s'im - - - - - por... s'im -
Rod. brimming... With nob - with
risoluto
(Ed è ciò che mi spin - ge.)
Trust in me for the is - sue.
-mor!)
love.


C.
- por... s'im - por - po - ri - no...
nob - with no - - ble wine...
CHORUS.
Sop.
(Roderigo coi Imi Tenori.)
Tutti.
Ah, ah, ah, ah, ah, ah,
Ah, ah, ah, ah, ah, ah,
Ten.
Tutti.
Ah, ah, ah, ah, ah, ah,
Ah, ah, ah, ah, ah, ah,
Bassi.
Tutti.
Ah, ah, ah, ah, ah, ah,
Ah, ah, ah, ah, ah, ah,
f
ah!
ah!
Ah, ah,
Ah, ah,


ah, ah, ah, ah, ah!
ah, ah, ah, ah, ah!
ah, ah, ah, ah, ah!
ah, ah, ah, ah, ah!
f
ff
Be - vi, be - - vi con me, be - vi,
E - ver, e - - ver must drink, e - ver,
(Rod. coi Imi Tenori.)
be - - - vi con me, be - vi, be - vi, be - vi,
e - - - ver must drink, e - ver, e - ver, e - ver,
8
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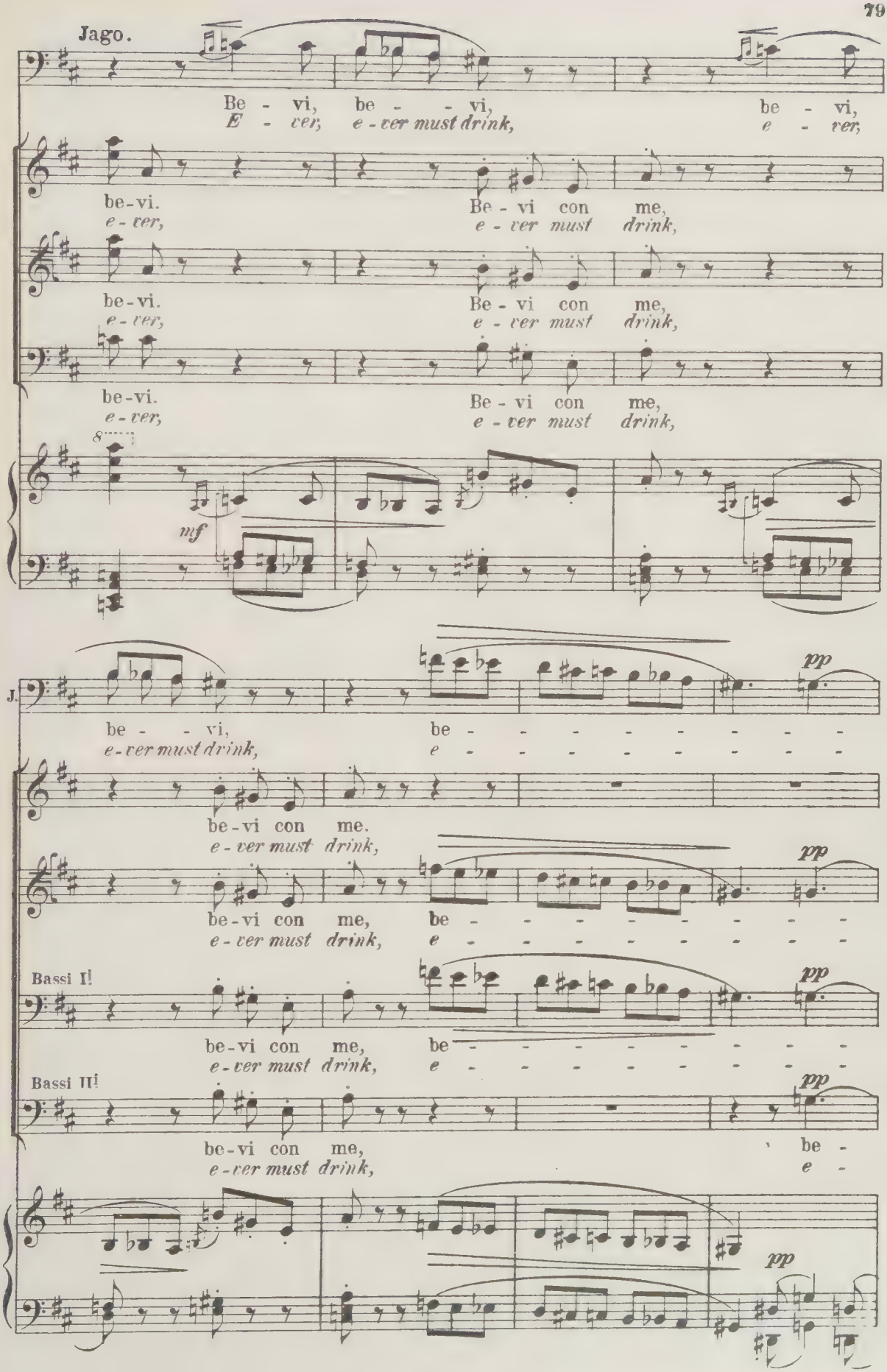
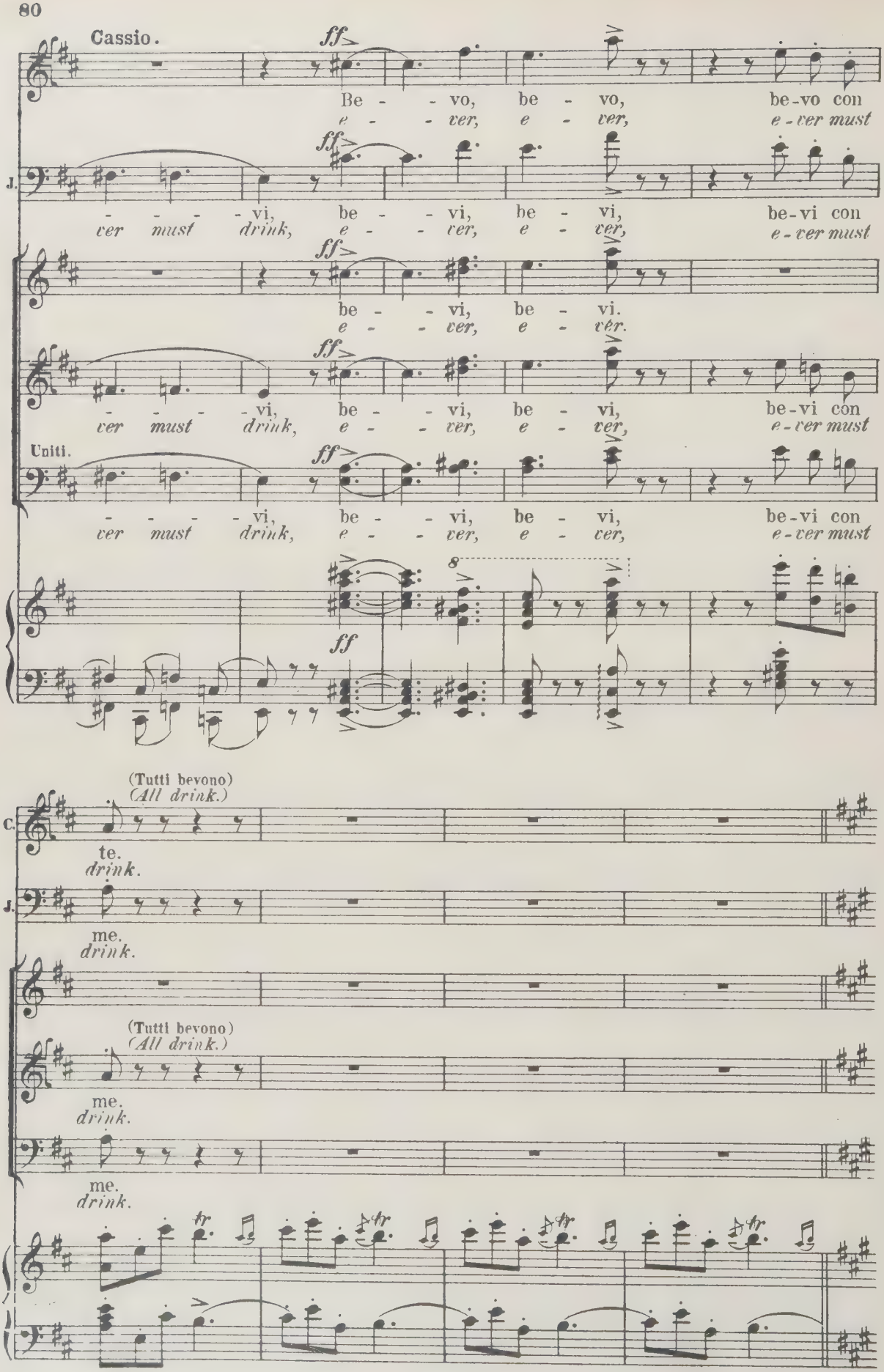
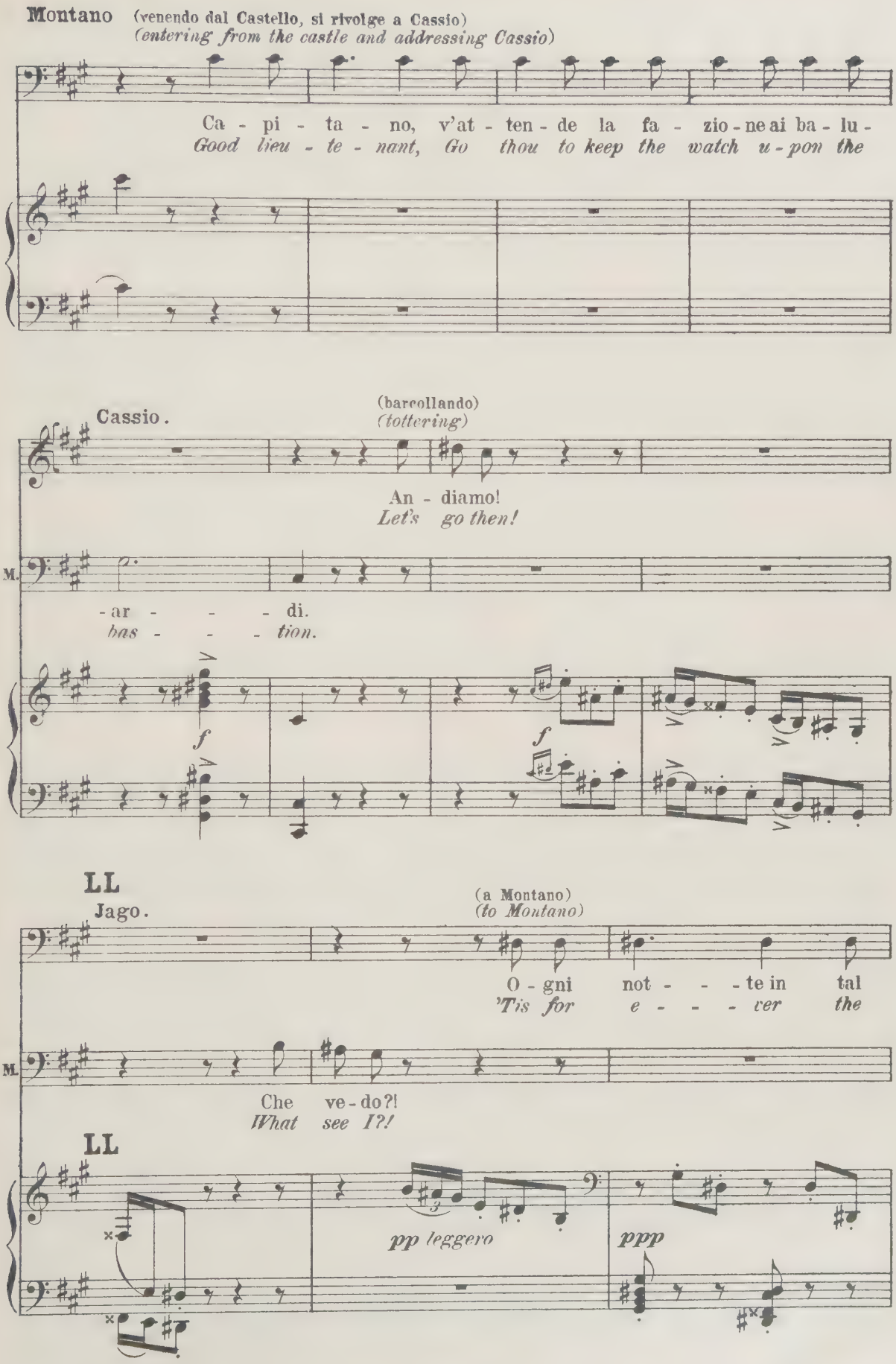
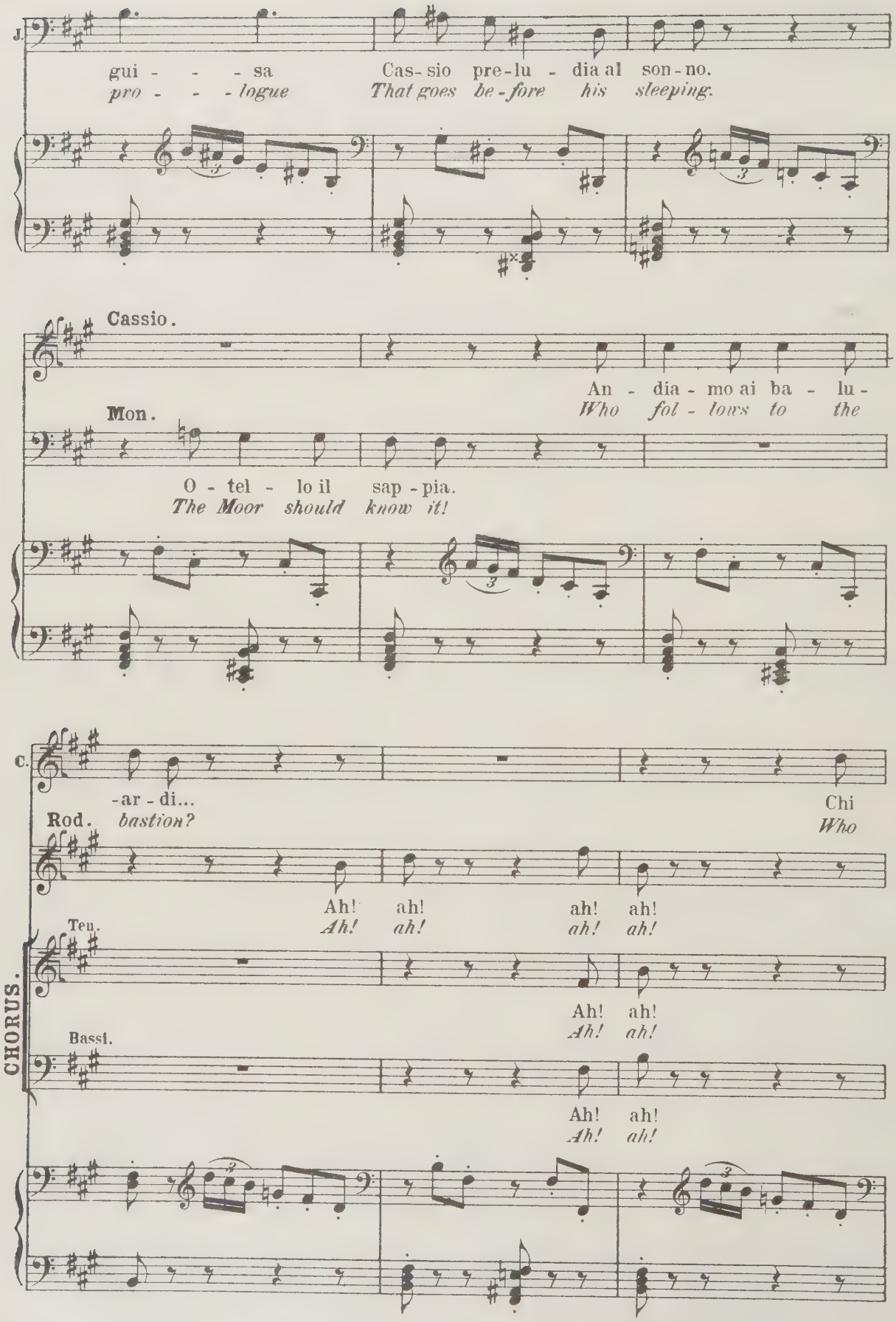
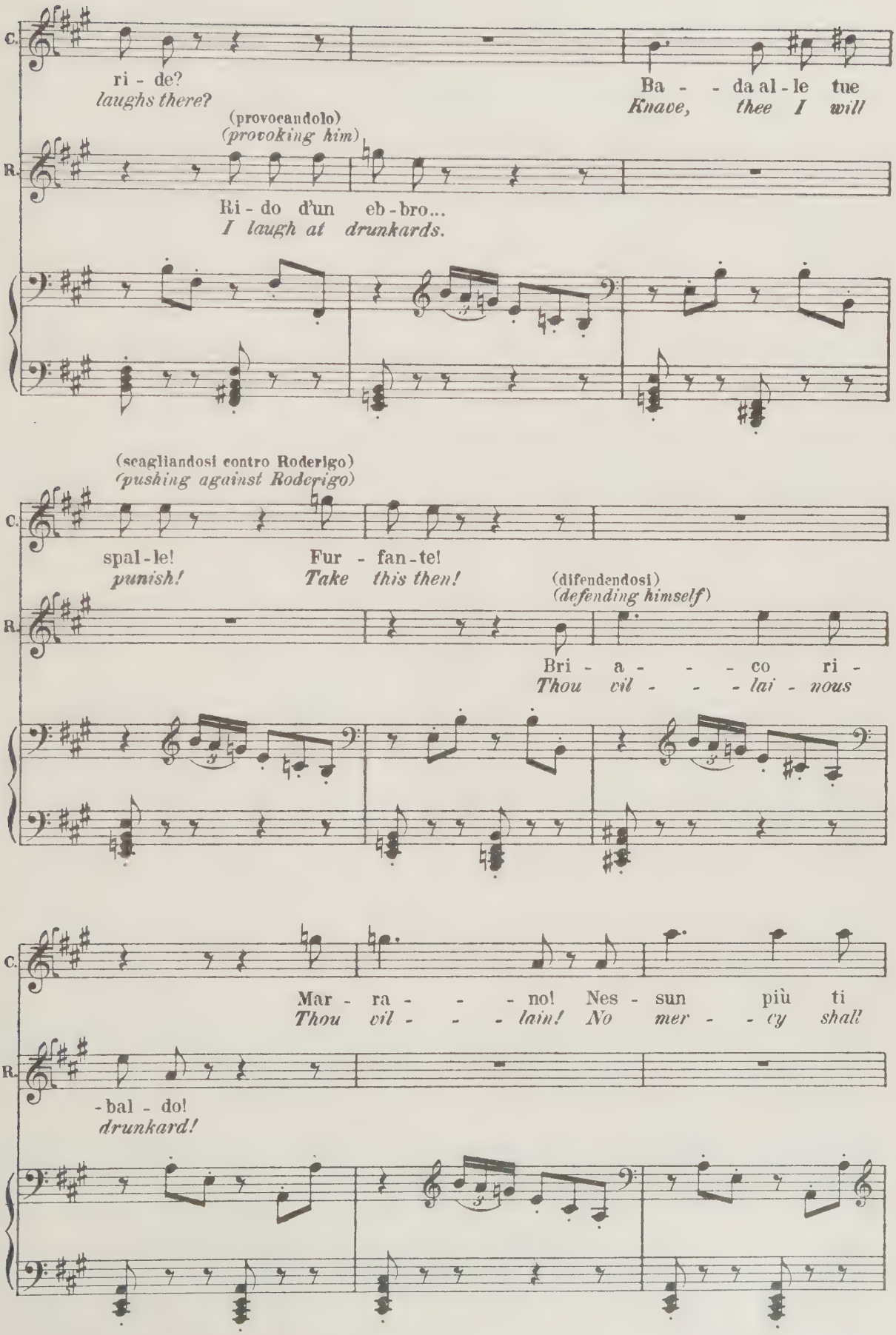
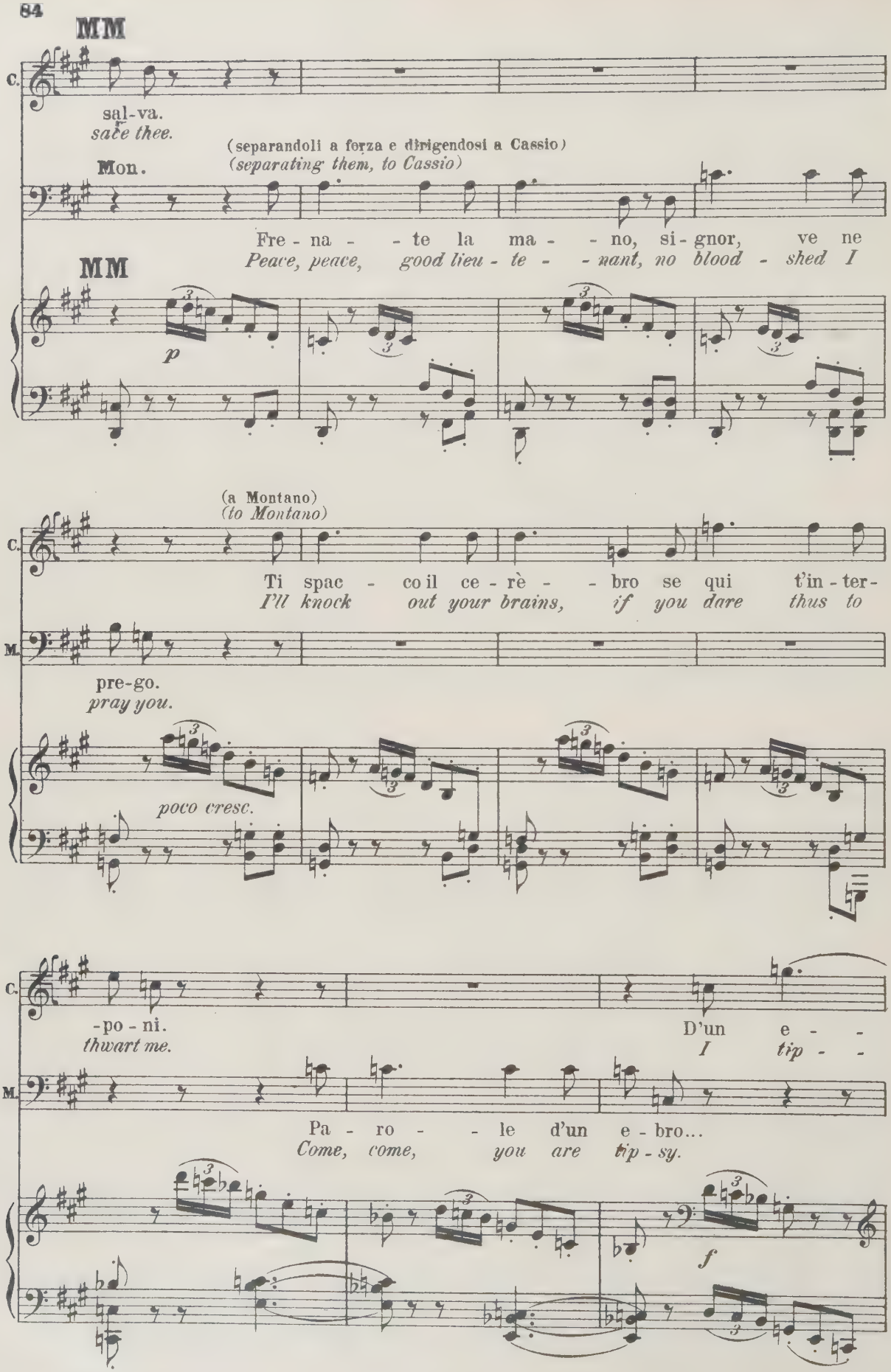

Jago.
Be - vi, be - - vi, be - vi,
E - ver, e - ver must drink, e - ver,
be-vi. Be - vi con me,
e - ver, e - ver must drink,
be-vi. Be - vi con me,
e - ver, e - ver must drink,
be-vi. Be - vi con me,
e - ver, e - ver must drink,
8
mf
pp
J.
be - - vi, be - - - - - - - -
e - ver must drink, e - - - - - - - -
be-vi con me.
e - ver must drink,
be-vi con me, be - - - - - - - -
e - ver must drink, e - - - - - - - -
Bassi I!
be-vi con me, be - - - - - - - -
e - ver must drink, e - - - - - - - -
Bassi II!
be-vi con me, be -
e - ver must drink, e -


Cassio.
ff
Be - - vo, be - vo, be-vo con
e - - ver, e - ver, e-ver must
J.
- - - - vi, be - - vi, be - vi, be-vi con
ver must drink, e - - ver, e - ver, e-ver must
be - - vi, be - vi.
e - - ver, e - ver.
Uniti.
8
(Tutti bevono)
(All drink.)
C.
te.
drink.
me.
drink.


Montano (venendo dal Castello, si rivolge a Cassio)
(entering from the castle and addressing Cassio)
Ca - pi - ta - no, v'at - ten - de la fa - zio - ne ai ba - lu -
Good lieu - te - nant, Go thou to keep the watch u - pon the
Cassio.
(barcollando)
(tottering)
An - diamo!
Let's go then!
M.
- ar - - - di.
bas - - - tion.
f
f
LL
Jago.
(a Montano)
(to Montano)
O - gni not - - - te in tal
'Tis for e - - - ver the
M.
Che ve - do?!
What see I?!
LL
pp leggero
ppp


J.
gui - - - sa
pro - - - logue
Cas-sio pre-lu - dia al son-no.
That goes be-fore his sleeping.
Cassio.
An - dia - mo ai ba - lu -
Who fol - lows to the
Mon.
O - tel - lo il sap - pia.
The Moor should know it!
C.
-ar - di...
bastion?
Chi
Who
Rod.
Ah! ah! ah! ah!
Ah! ah! ah! ah!
Ten.
Ah! ah!
Ah! ah!
Bassi.
Ah! ah!
Ah! ah!
CHORUS.


C.
ri - de?
laughs there?
Ba - - da al - le tue
Knave, thee I will
(provocandolo)
(provoking him)
R.
Ri - do d'un eb - bro...
I laugh at drunkards.
(scagliandosi contro Roderigo)
(pushing against Roderigo)
C.
spal - le!
punish!
Fur - fan - te!
Take this then!
(difendendosi)
(defending himself)
R.
Bri - a - - - co ri -
Thou vil - - - lai - nous
C.
Mar - ra - - - no! Nes - sun più ti
Thou vil - - - lain! No mer - - cy shall
R.
- bal - do!
drunkard!


MM
C.
sal-va.
save thee.
(separandoli a forza e dirigendosi a Cassio)
(separating them, to Cassio)
Mon.
Fre - na - te la ma - no, si - gnor, ve ne
Peace, peace, good lieu - te - nant, no blood - shed I
MM
p
(a Montano)
(to Montano)
C.
Ti spac - co il ce - rè - bro se qui t'in - ter-
I'll knock out your brains, if you dare thus to
M.
pre-go.
pray you.
poco cresc.
C.
-po - ni.
thwart me.
D'un e -
I tip -
M.
Pa - ro - le d'un e - bro...
Come, come, you are tip - sy.
f

NN

(sguainando la spada. Montano s'arma anch'esso. Assalto furibondo. La folla si ritrae.)
(Cassio draws his sword, as does also Montano. Furious onslaught. The crowd move away.)

C. - - - bro?!
- - - *sy!*

Jago. (a parte a Roderigo)
(aside to Roderigo)

(Va al por-to, con quanta più
(Now hasten with all that of

NN

J. pos-sa ti re-sta, gri-dan-do: sommossa! som-mossa! Va!
speed thou can'st summon, Go crying: a ri-ot! a ri-ot! Help!

J. spar-gi il tu-mul-to, l'or-ror; le cam-pa-ne ri-suo-ni-no a
Thus spread the tu-mult a-broad; Let them ring all the bells in the

(Roderigo esce correndo.)
(Exit Roderigo running.)

(Jago si rivolge rapidamente ai due combattenti.)
(Iago turns rapidly to the two antagonists.)

J.

stor-mo.) Fra - tel - li! l'im-ma-ne con-flit-to ces-
for-tress. *I pray you,* *Mon-ta-no good Cas-sio cease*

cresc.

mf *p*

J.

-sa-te! Ciel! già gronda di sangue Mon-
figh-ting! *Zounds! Mon-ta-no is bleeding, is*

CHORUS.

Sop.

(fuggendo) Fug-giam!
(flying) A-way!

f

J.

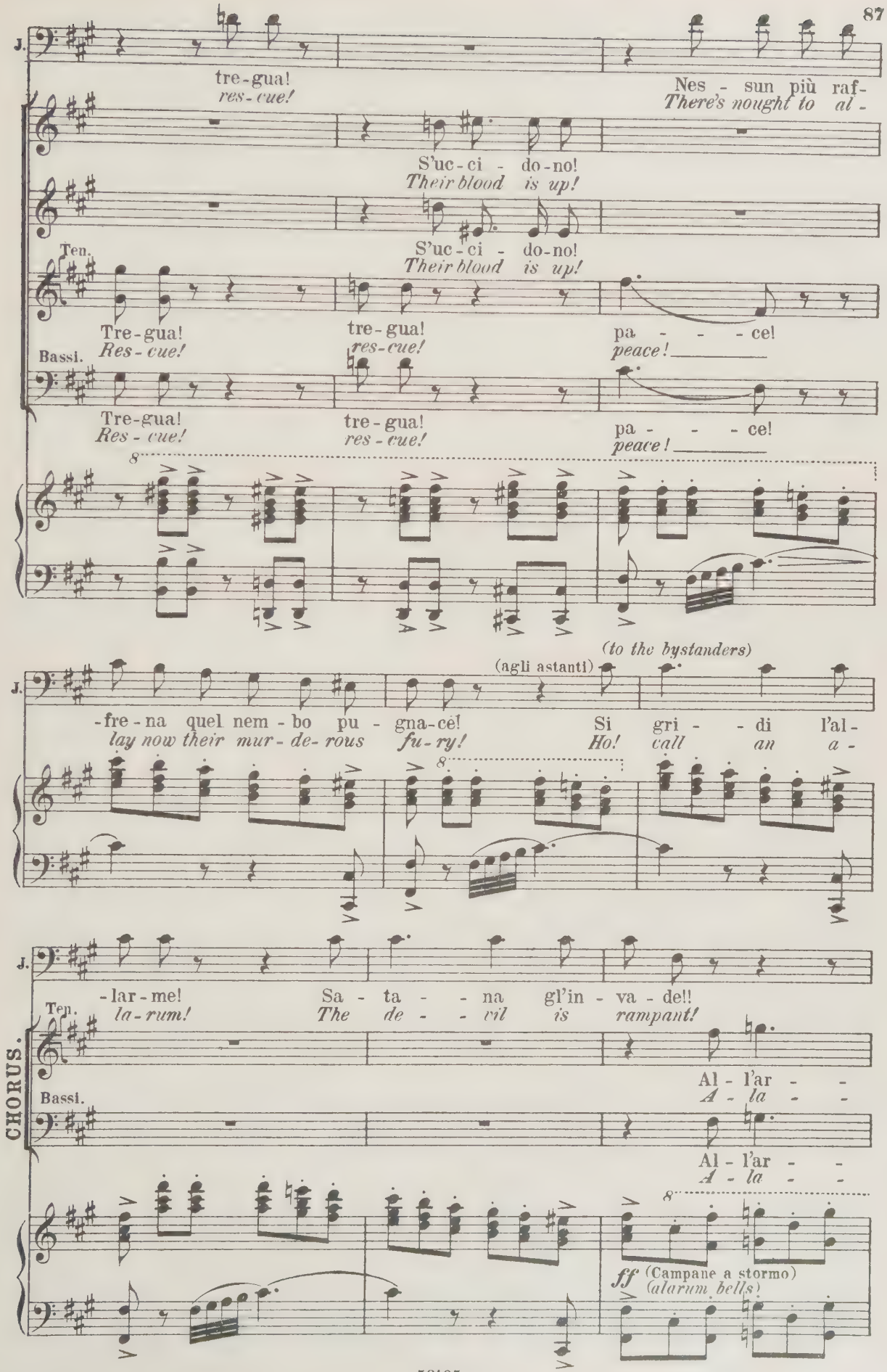
-ta-no! Tenzon fu-ri-bonda! Tre-gua!
dy-ing! *Oh, ter-ri-ble combat!* *Res-cue!*

(donne del coro)
(women of the chorus)

Fug-giam!
A-way!

Fug-giam!
A-way!

ff


J.
tre-gua!
res-cue!
Nes - sun più raf-
There's nought to al -
S'uc-ci - do-no!
Their blood is up!
Ten.
S'uc-ci - do-no!
Their blood is up!
Tre-gua!
Res-cue!
tre-gua!
res-cue!
pa - - - ce!
peace!
Bassi.
Tre-gua!
Res - cue!
tre-gua!
res - cue!
pa - - - ce!
peace!
8
(to the bystanders)
(agli astanti)
J.
-fre-na quel nem-bo pu - gna-ce!
lay now their mur-de-rous fu-ry!
Si gri - - di l'al-
Ho! call an a -
8
J.
-lar-me!
la-rum!
Sa - ta - - na gl'in - va - de!!
The de - - vil is rampant!
Ten.
CHORUS.
Al - l'ar - -
A - la - -
Bassi.
Al - l'ar - -
A - la - -
8
ff (Campane a stormo)
(alarum bells)

(continua il combattimento)
(the fight continues)

J.

(Donne fuggendo ed altre entro le scene)
(The women who run away and others behind.)

Soc - cor-so!
A res-cué!

Soc-cor-so!
A res-cue!

soc-cor-so, soc - cor-so!
a res-cué, a res-cue!

Soc - cor-so!
A res-cue!

soc - cor-so!
a res-cue!

-mi! al-l'ar - - mi!
rum! a - la - - rum!

Soc - cor-so! al-l'ar - -
A res-cue! a - la - -

-mi! al-l'ar - - mi!
rum! a - la - - rum!

Soc - cor-so! al-l'ar - -
A res-cue! a - la - -

8

J.

Soc - cor - - -
A res - - -

Soc-cor-so!
A res-cue!

soc-cor-so! soc - cor - - -
a res-cue, a res - - -

Soc - cor-so!
A res-cue!

soc - cor - - -
a res - - -

-mi! al-l'ar - - mi!
rum! a - la - - rum!

Soc - cor - - -
A res - - -

-mi! al-l'ar - - mi!
rum! a - la - - rum!

Soc - cor - - -
A res - - -

8

Scene II.

Otello (seguito da genti con fiaccole)
(followed by men bearing torches)

Allegro sostenuto. ♩ = 100.

lunga pausa

Ab - bas - - so... le spa - - de!
Ho, down with your wea - pons!

J. - - so! - - *cue!*

- - so! - - *cue!*

- - so! - - *cue!*

- - so! - - *cue!*

- - so! - - *cue!*

Allegro sostenuto. ♩ = 100.

8

(Cessano le campane)
(The bells stop ringing.)

8

ff *lunga pausa*

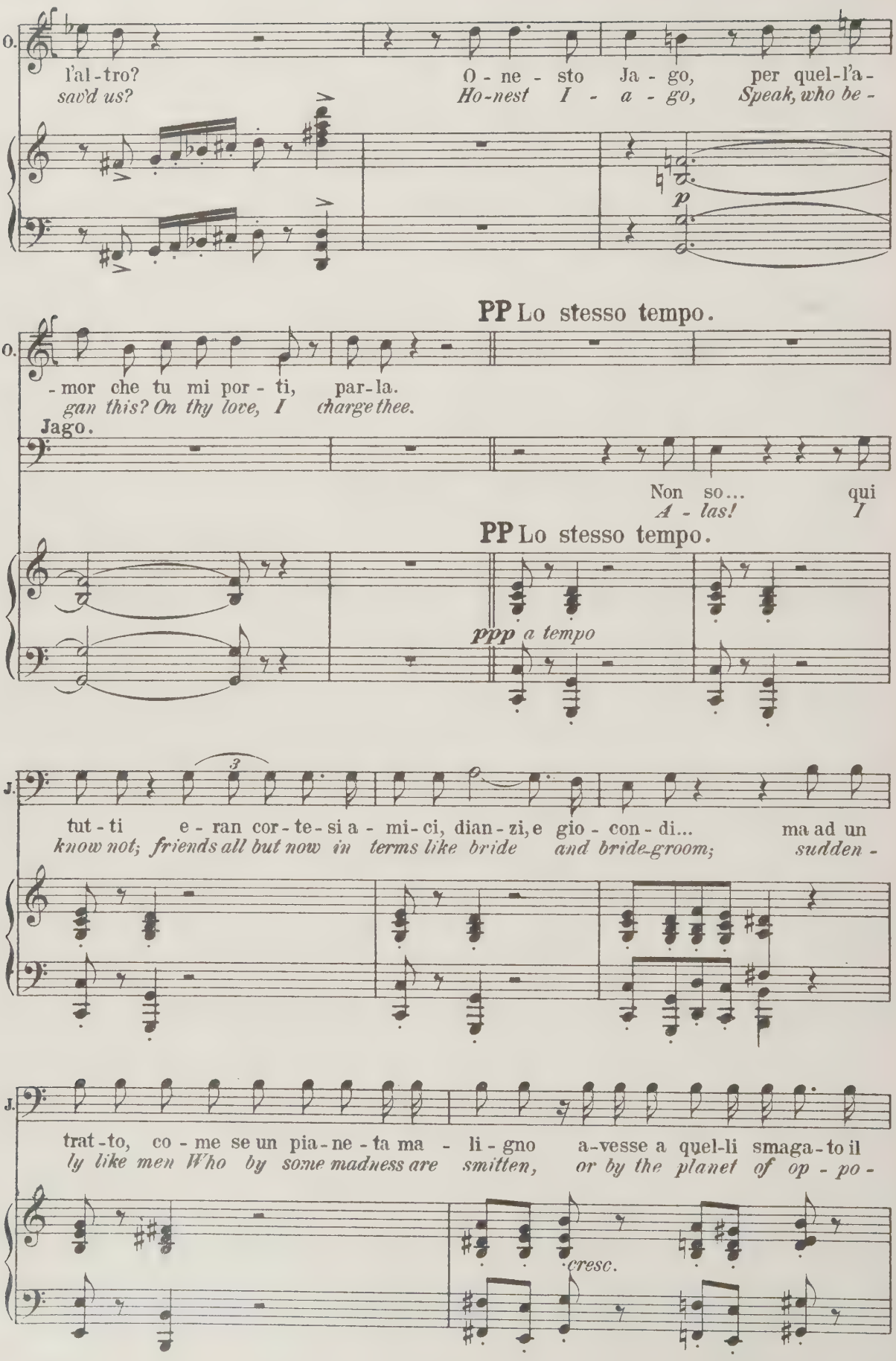
(i combattenti s'arrestano)
(the fight ceases)

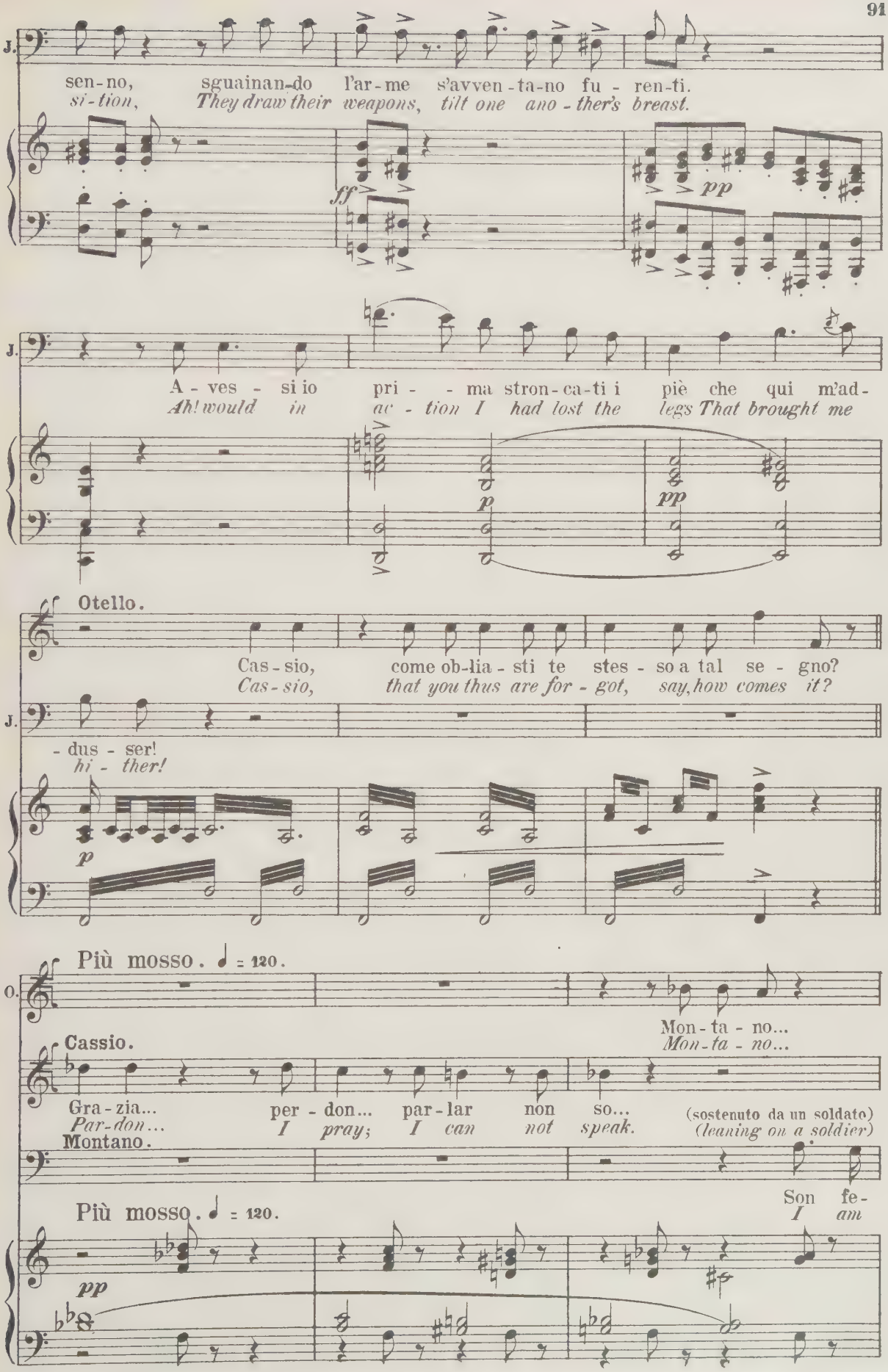
(le nubi si diradano a poco a poco)
(the clouds are gradually dispersing)

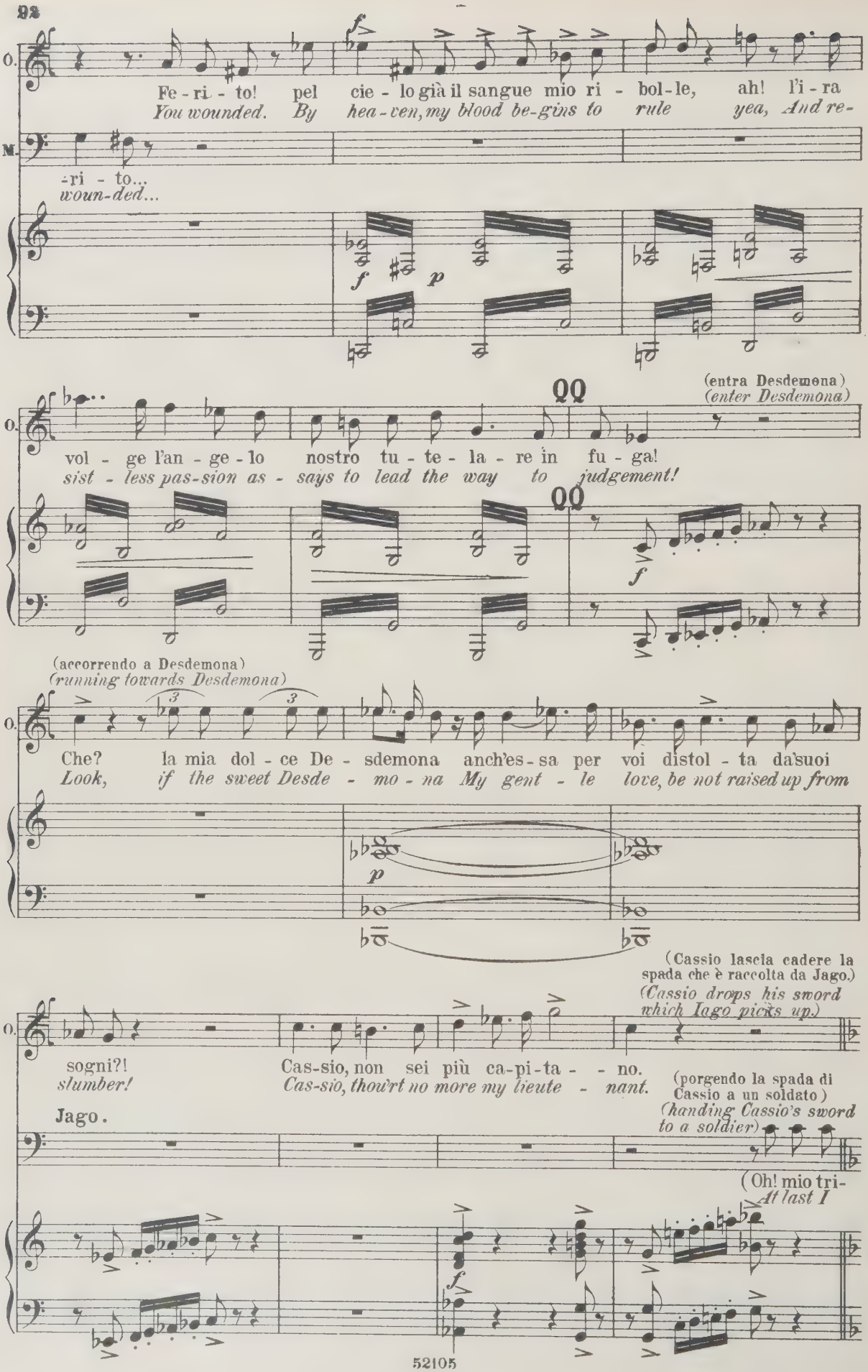
O. O - là! che avvien? Son io fra i Sa - ra -
Why how! now ho! from whence a - ri - seth

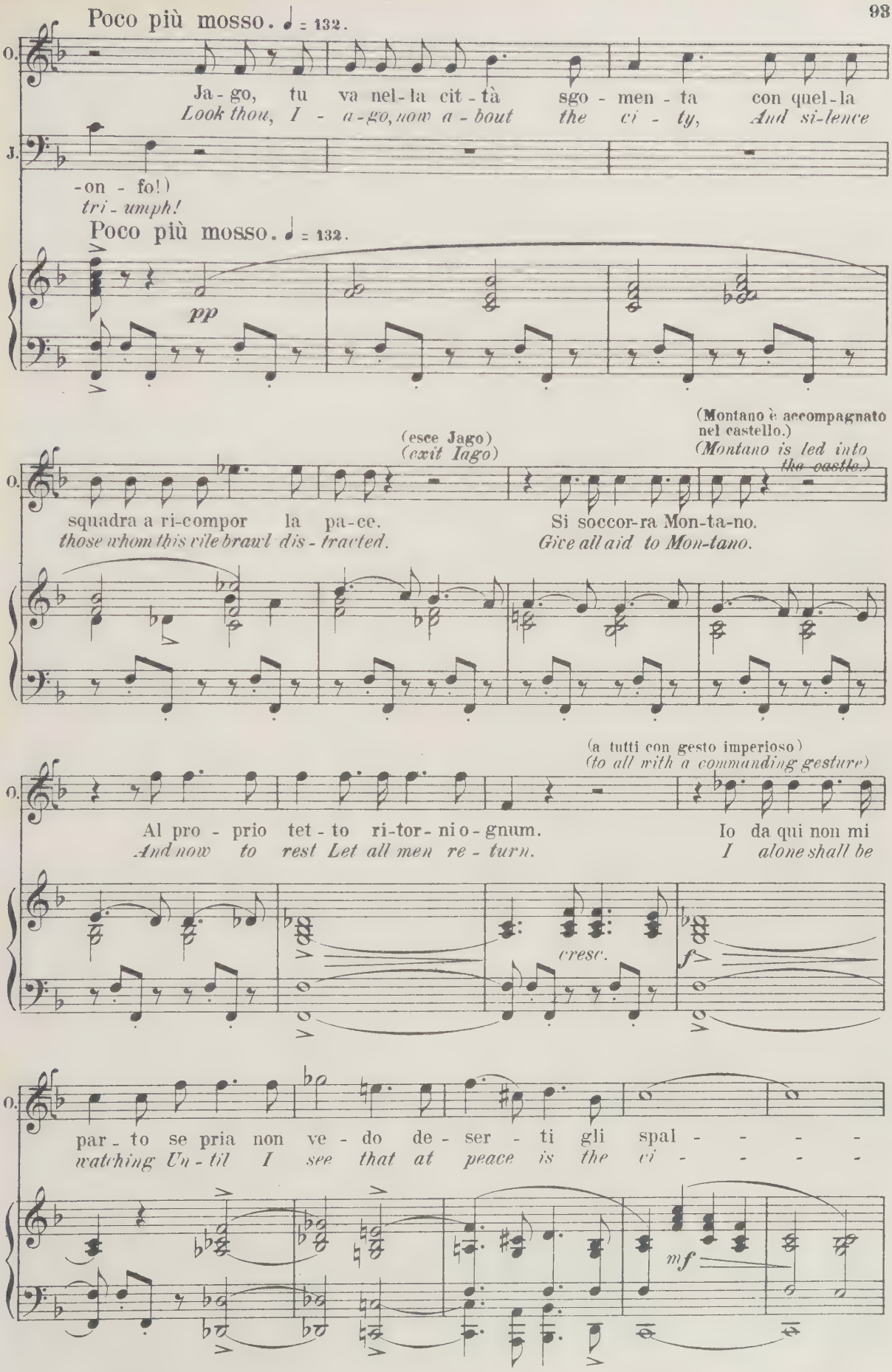
sostenuto

O. -ce-ni? O la turche - sca rabbia è in voi tras - fu - sa da sbranar - vi l'un
this? Are we turn'd Turks, and to ourselves do that Which heaven's mercy has


O.
l'al-tro? O - ne - sto Ja - go, per quel-l'a-
saw'd us? Ho-nest I - a - go, Speak, who be -
p
PP Lo stesso tempo.
O.
-mor che tu mi por - ti, par-la.
gan this? On thy love, I charge thee.
Jago.
Non so... qui
A - las! I
PP Lo stesso tempo.
ppp a tempo
J.
3
tut - ti e - ran cor - te - si a - mi - ci, dian - zi, e gio - con - di... ma ad un
know not; friends all but now in terms like bride and bride-groom; sudden -
J.
trat - to, co - me se un pia - ne - ta ma - li - gno a-vesse a quel-li smaga - to il
ly like men Who by some madness are smitten, or by the planet of op - po -
cresc.


J.
sen-no, sguainan-do l'ar-me s'avven-ta-no fu - ren-ti.
si-tion, They draw their weapons, tilt one ano-ther's breast.
ff
pp
J.
A - ves - si io pri - - ma stron-ca-ti i piè che qui m'ad-
Ah! would in ac - tion I had lost the legs That brought me
p
pp
Otello.
Cas-sio, come ob-lia - sti te stes - so a tal se - gno?
Cas-sio, that you thus are for - got, say, how comes it?
J.
- dus - ser!
hi - ther!
p
Più mosso. ♩ = 120.
O.
Mon-ta - no...
Mon-ta - no...
Cassio.
Gra-zia... per - don... par-lar non so...
Par-don... I pray; I can not speak.
(sostenuto da un soldato)
(leaning on a soldier)
Montano.
Son fe-
I am
Più mosso. ♩ = 120.
pp


O.
Fe - ri - to! pel cie - lo già il sangue mio ri - bol - le, ah! l'i - ra
You wounded. By hea - ven, my blood be-gins to rule yea, And re-
M.
-ri - to...
woun-ded...
f
p
(entra Desdemona)
(enter Desdemona)
vol - ge l'an - ge - lo nostro tu - te - la - re in fu - ga!
sist - less pas-sion as - says to lead the way to judgement!
(accorrendo a Desdemona)
(running towards Desdemona)
Che? la mia dol - ce De - sdemona anch'es - sa per voi distol - ta da suoi
Look, if the sweet Desde - mo - na My gent - le love, be not raised up from
(Cassio lascia cadere la spada che è raccolta da Jago.)
(Cassio drops his sword which Iago picks up.)
sogni?!
slumber!
Cas-sio, non sei più ca-pi-ta - - no.
Cas-sio, thou'rt no more my lieute - nant.
(porgendo la spada di Cassio a un soldato)
(handing Cassio's sword to a soldier)
Jago.
(Oh! mio tri-
At last I


Poco più mosso. ♩ = 132.
O.
Ja - go, tu va nel - la cit - tà sgo - men - ta con quel - la
Look thou, I - a - go, now a - bout the ci - ty, And si - lence
J.
- on - fo!)
tri - umph!
Poco più mosso. ♩ = 132.
pp
(esce Jago)
(exit Iago)
(Montano è accompagnato nel castello.)
(Montano is led into the castle.)
O.
squadra a ri-compor la pa-ce.
those whom this vile brawl dis - tracted.
Si soccor-ra Mon-ta-no.
Give all aid to Mon-tano.
(a tutti con gesto imperioso)
(to all with a commanding gesture)
O.
Al pro - prio tet - to ri-tor - ni o - gnum.
And now to rest Let all men re - turn.
Io da qui non mi
I alone shall be
cresc.
f
O.
par - to se pria non ve - do de - ser - ti gli spal - - - -
watching Un - til I see that at peace is the ci - - - -
mf

RR (la scena si vuota. Otello fa cenno agli uomini colle fiaccole che lo accompagnavano di rientrare nel Castello.)
(The stage is nearly empty. Othello beckons to the torchbearers to reenter the castle.)

O. - di. *ty.*

RR

ppp sempre

Scene III. (restano soli Otello e Desdemona)
(Othello and Desdemona alone remain.)

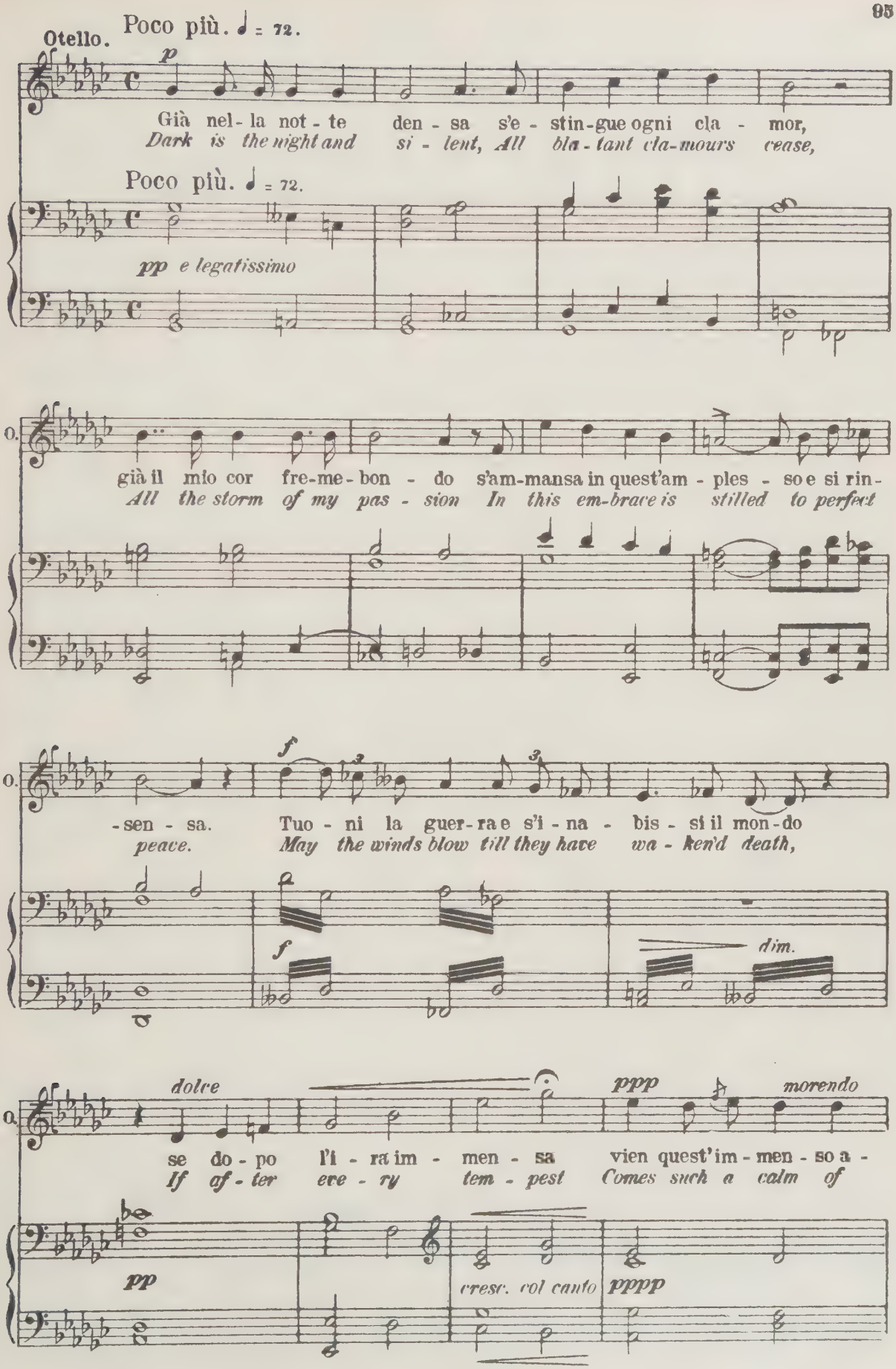
dim. - - - - - - sempre

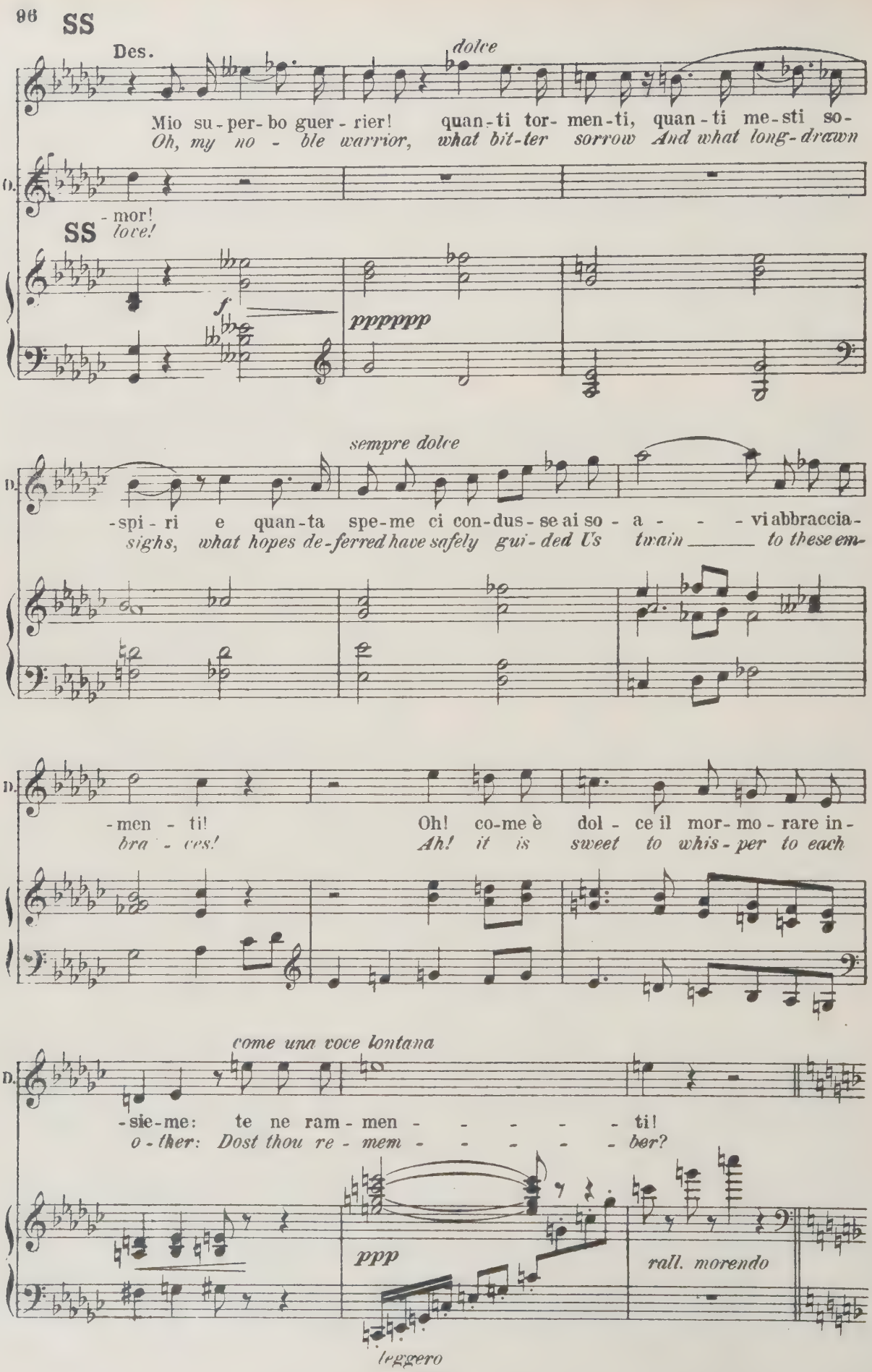
ppp

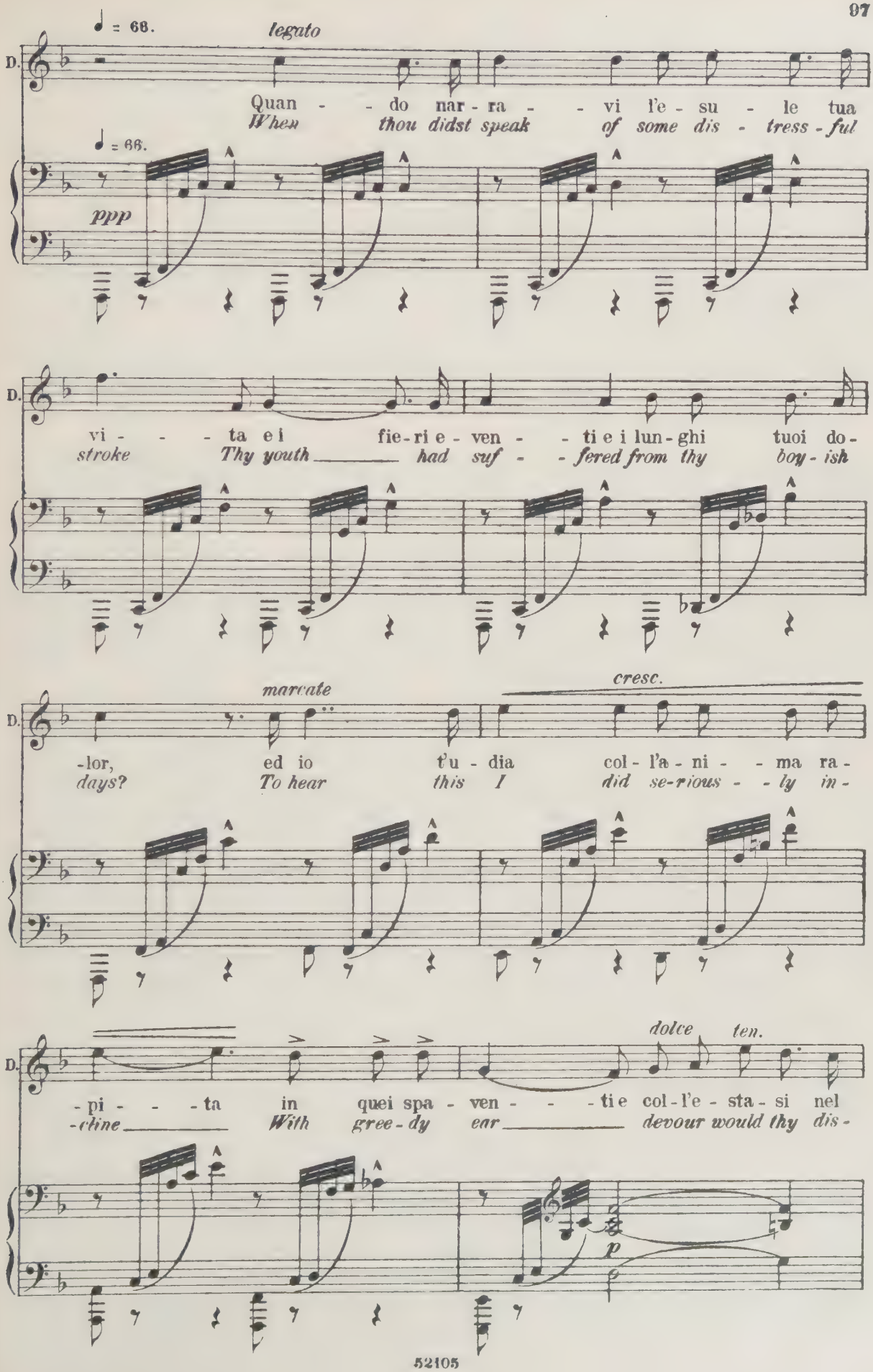
Lo stesso movimento. ♩ = 66.
con espressione

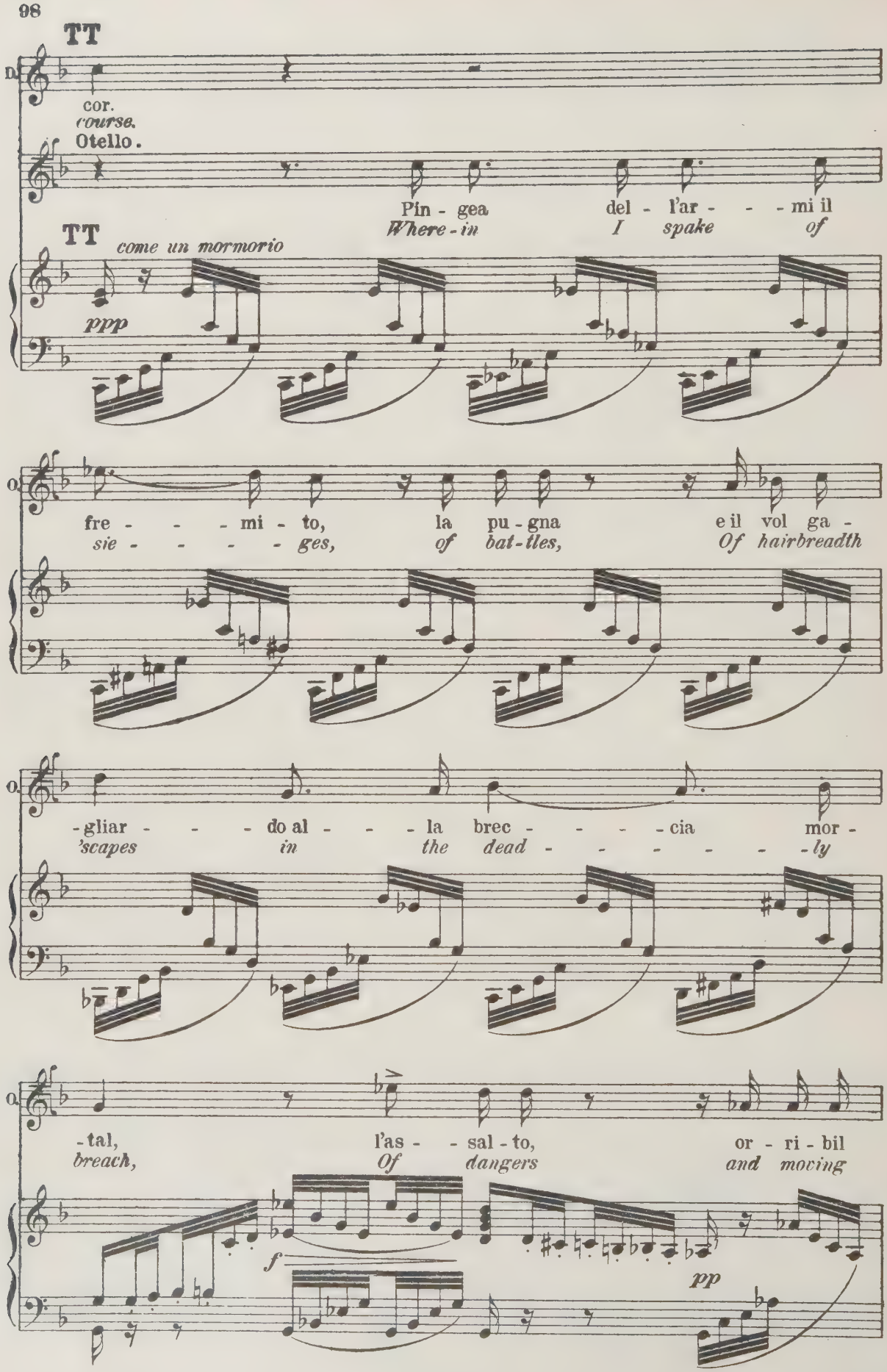
morendo

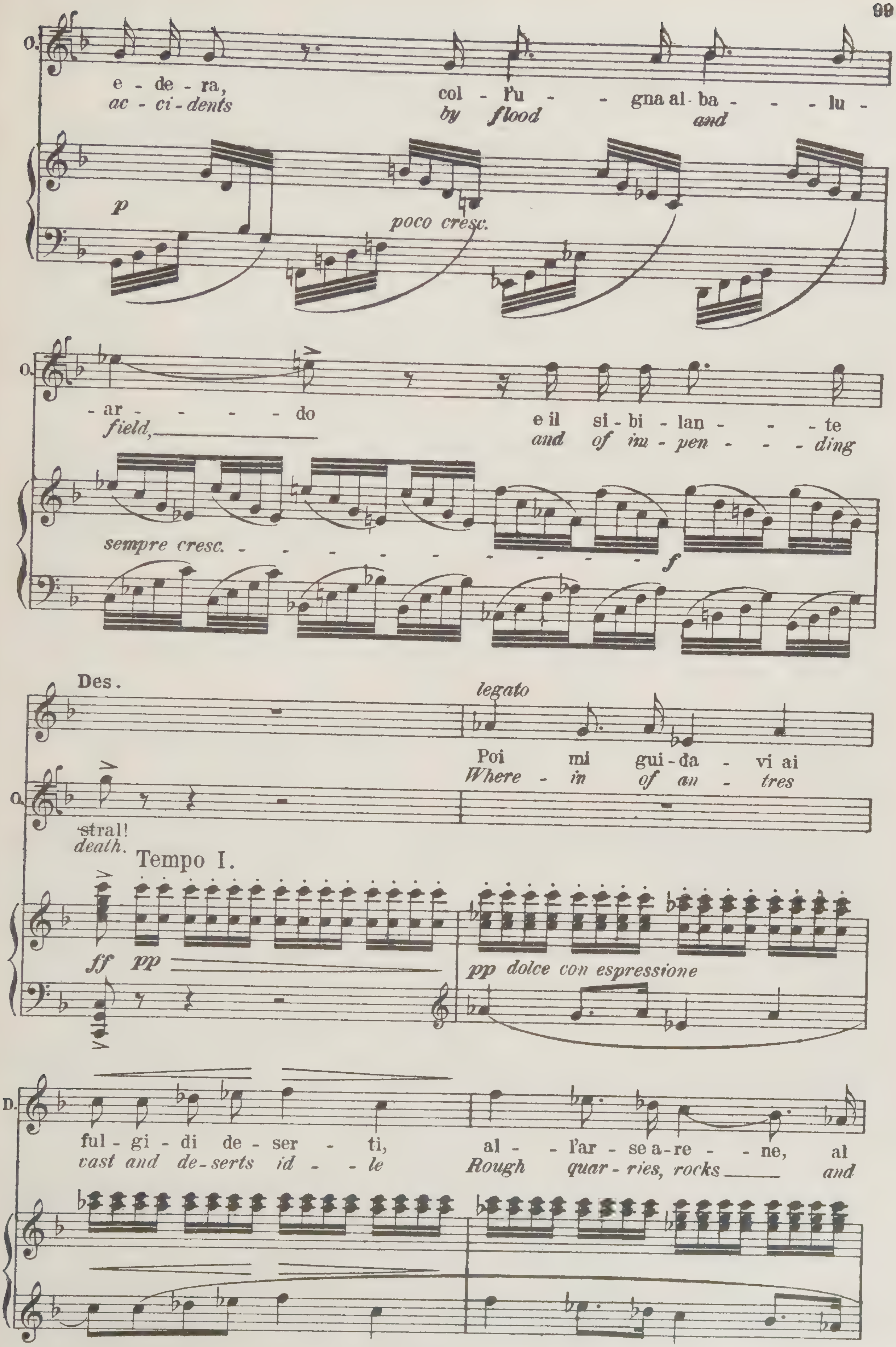
p

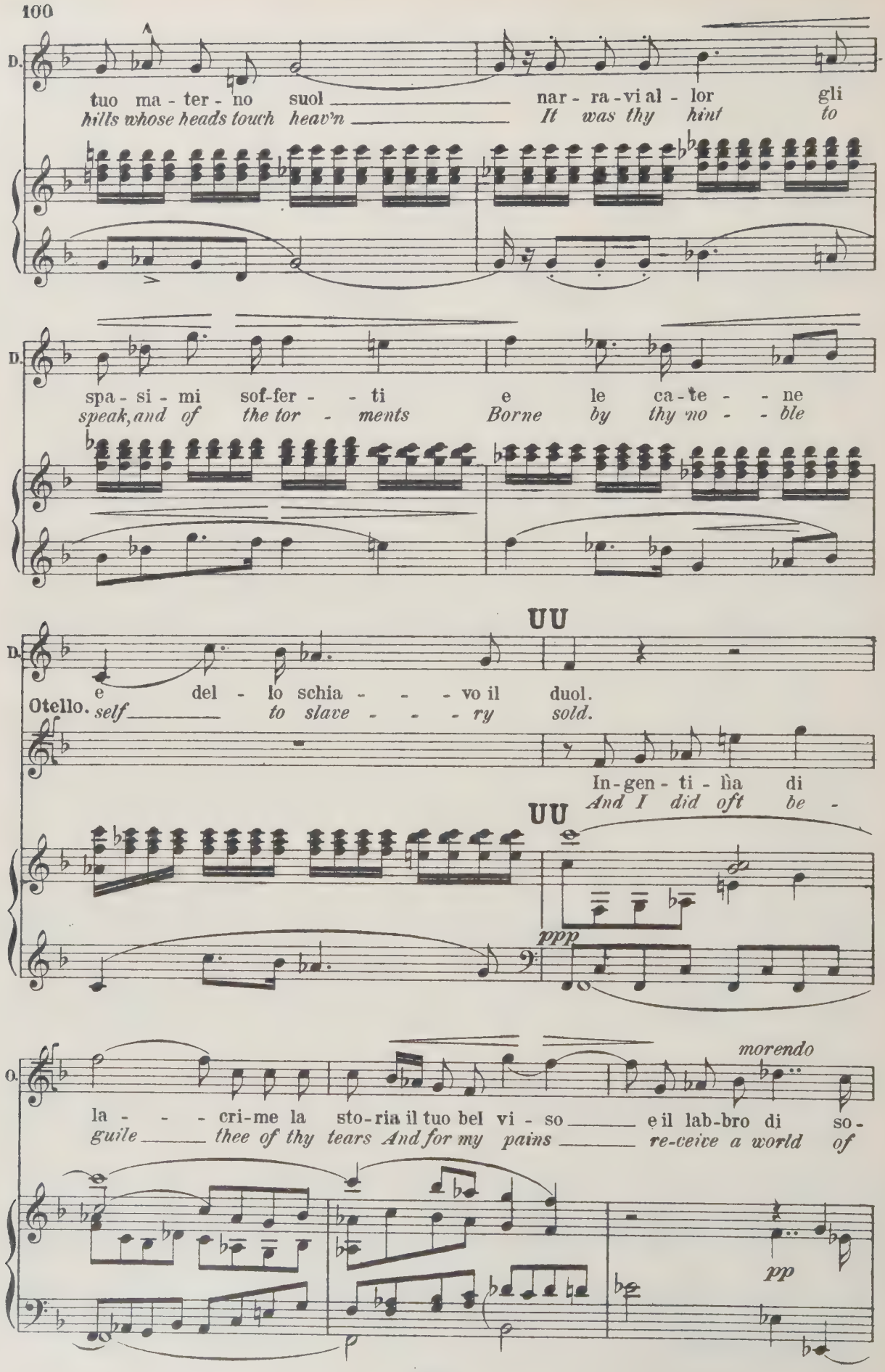

Otello.
Poco più. ♩ = 72.
p
Già nel - la not - te den - sa s'e - stin-gue ogni cla - mor,
Dark is the night and si - lent, All bla - tant cla-mours cease,
Poco più. ♩ = 72.
pp e legatissimo
già il mio cor fre-me-bon - do s'am-mansa in quest'am - ples - so e si rin-
All the storm of my pas - sion In this em-brace is stilled to perfect
f
-sen - sa. Tuo - ni la guer-ra e s'i - na - bis - si il mon-do
peace. May the winds blow till they have wa - ken'd death,
f
dim.
dolce
pppp
morendo
se do - po l'i - ra im - men - sa vien quest'im - men - so a -
If af - ter eve - ry tem - pest Comes such a calm of
pp
cresc. col canto
pppp

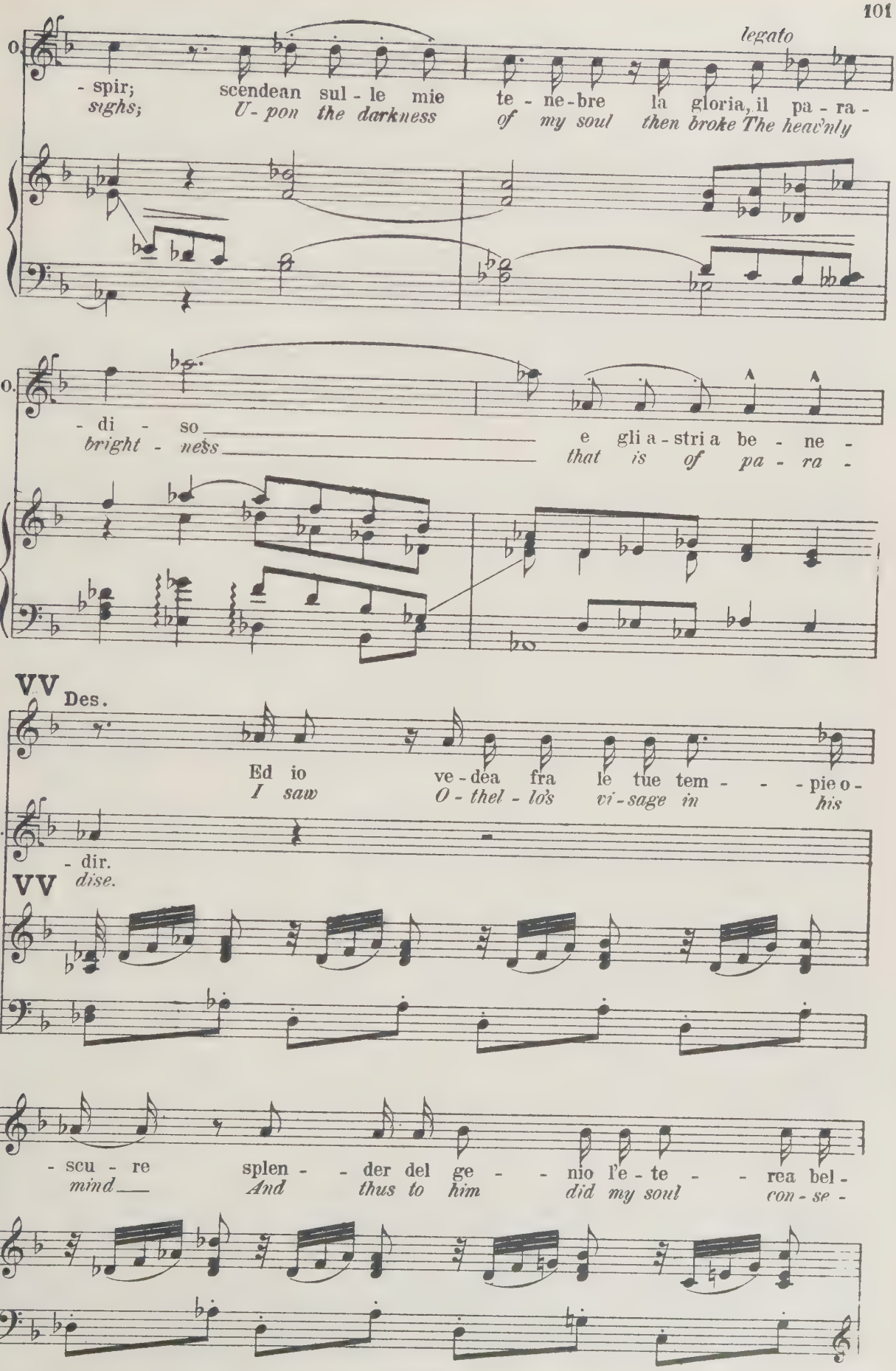

SS
Des.
dolce
Mio su - per - bo guer - rier! quan - ti tor - men - ti, quan - ti me - sti so -
Oh, my no - ble warrior, what bit - ter sorrow And what long - drawn
D.
- mor!
SS love!
f
ppppppp
sempre dolce
D.
- spi - ri e quan - ta spe - me ci con - dus - se ai so - a - - - - vi abbraccia -
sighs, what hopes de - ferred have safely gui - ded Us twain to these em -
D.
- men - ti! Oh! co - me è dol - ce il mor - mo - rare in -
bra - ces! Ah! it is sweet to whis - per to each
come una voce lontana
D.
- sie - me: te ne ram - men - - - - - ti!
o - ther: Dost thou re - mem - - - - - ber?
ppp
rall. morendo
leggero

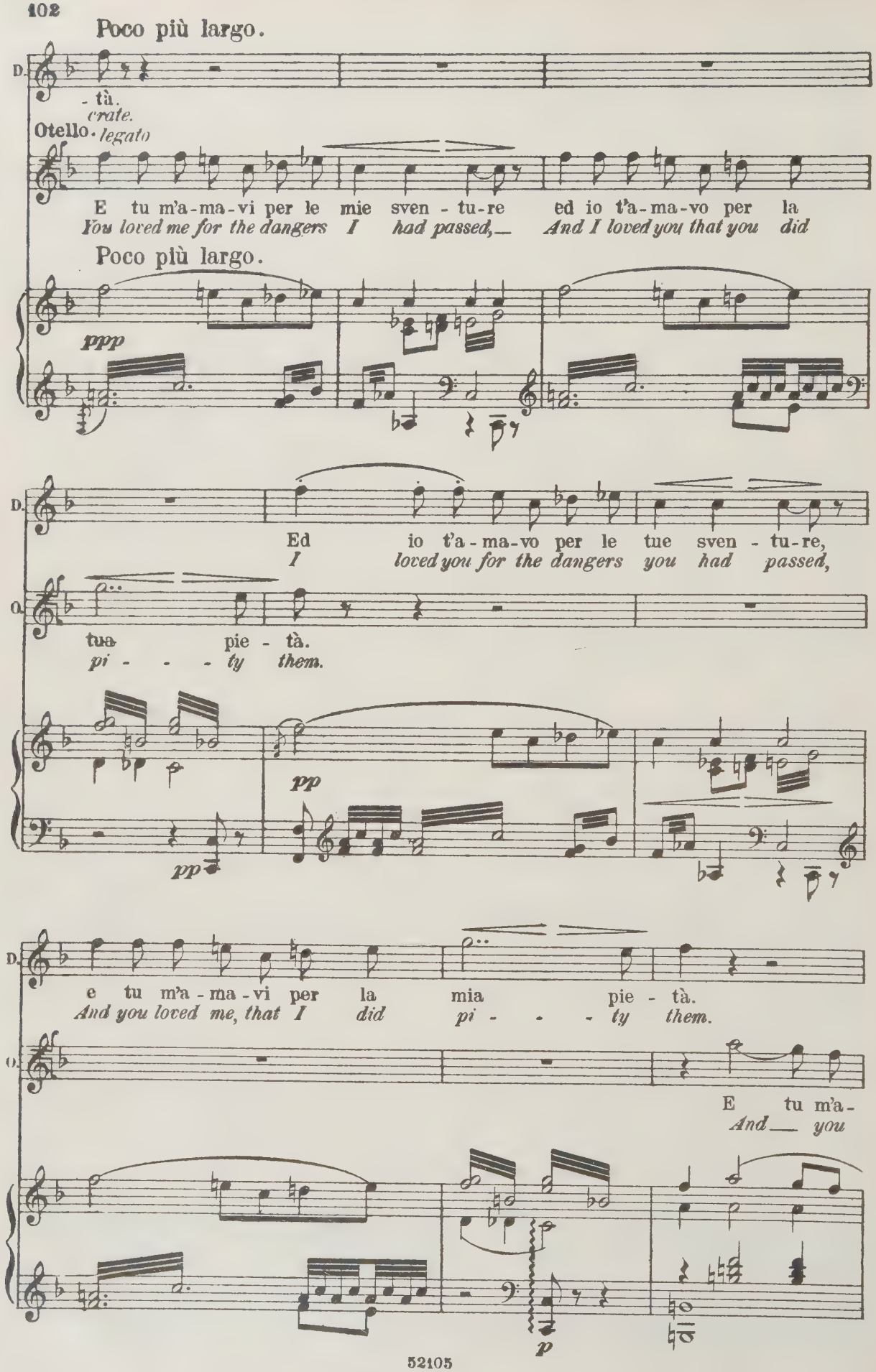

♩ = 68.
legato
D.
Quan - - do nar - ra - - vi l'e - su - le tua
When thou didst speak of some dis - tress - ful
♩ = 68.
ppp
vi - - - ta e i fie - ri e - ven - - ti e i lun - ghi tuoi do -
stroke Thy youth had suf - - fered from thy boy - ish
marcate
cresc.
-lor, ed io t'u - dia col - l'a - ni - - ma ra -
days? To hear this I did se - rious - - ly in -
dolce
ten.
- pi - - - ta in quei spa - ven - - - ti e col - l'e - sta - si nel
- cline With gree - dy ear devour would thy dis -
p

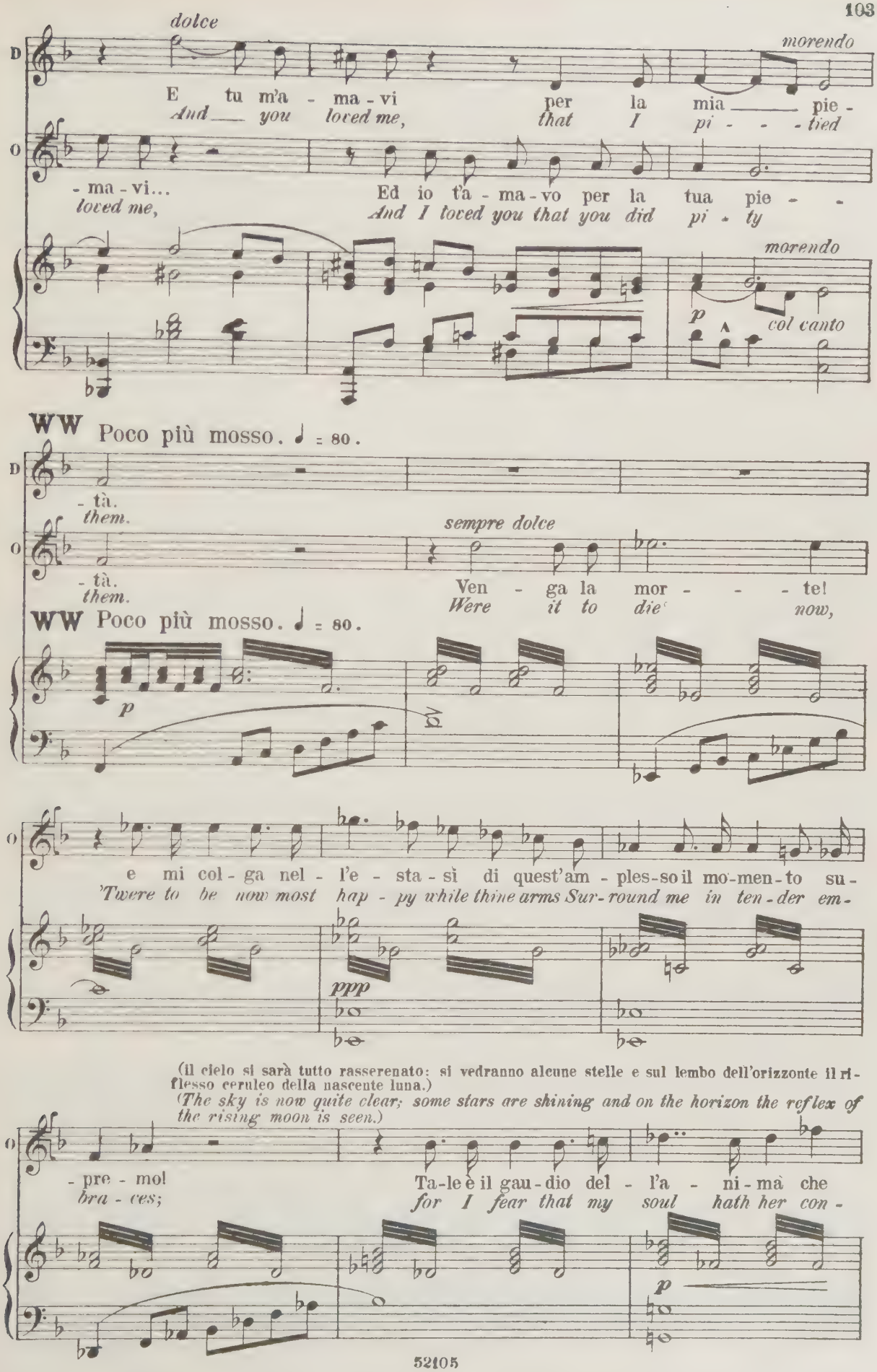

TT
cor.
course.
Otello.
Pin - gea
Where - in
del - l'ar - - - mi il
I spake of
TT
come un mormorio
ppp
fre - - - mi - to,
sie - - - - - ges,
la pu - gna
of bat - tles,
e il vol ga -
Of hairbreadth
-gliar - - - do al - - - la brec - - - - - cia mor -
'scapes in the dead - - - - - - - - ly
-tal,
breach,
l'as - - sal - to,
Of dangers
or - ri - bil
and moving
f
pp

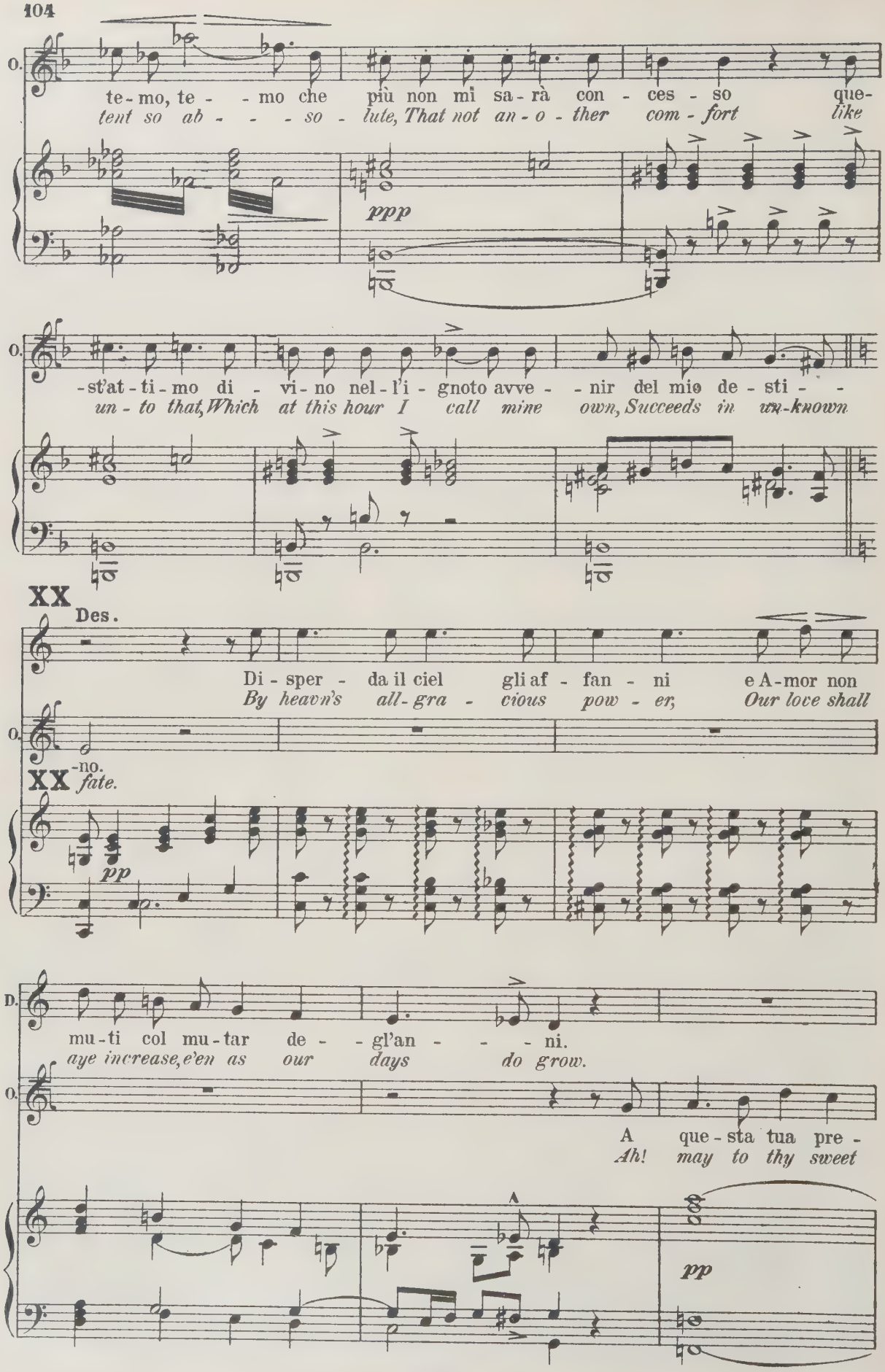

O.
e - de - ra,
col - l'u - - gna al - ba - - - lu -
ac - ci - dents
by flood
and
p
poco cresc.
O.
- ar - - - - - do
e il si - bi - lan - - - te
field,
and of im - pen - - - ding
sempre cresc.
f
Des.
legato
Poi mi gui - da - vi ai
Where - in of an - tres
O.
stral!
death.
Tempo I.
ff pp
pp dolce con espressione
D.
ful - gi - di de - ser - ti,
al - - l'ar - se a - re - - ne, al
vast and de - serts id - - le
Rough quar - ries, rocks and

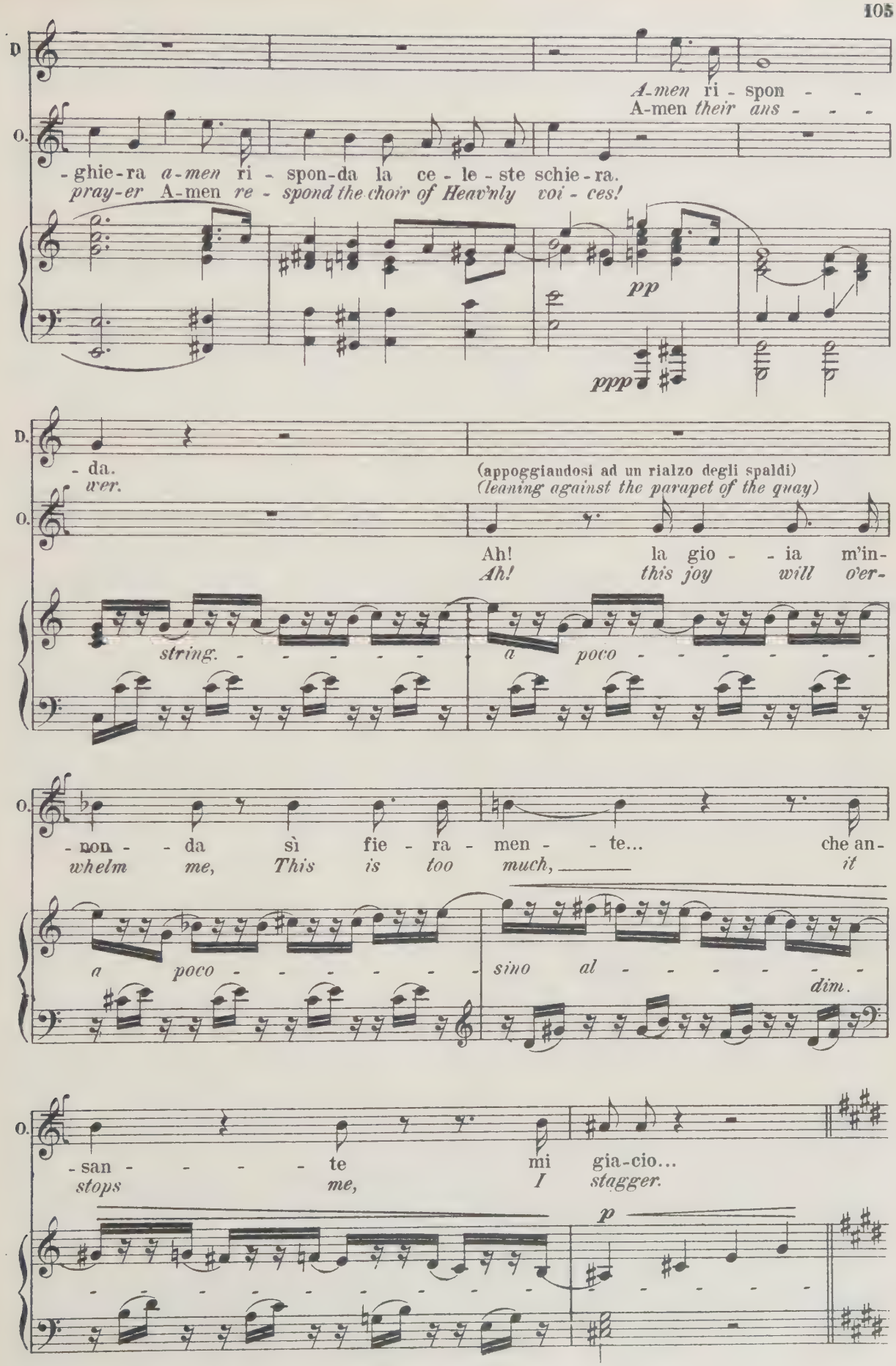

D.
tuo ma - ter - no suol
hills whose heads touch heav'n
nar - ra - vi al - lor gli
It was thy hint to
spa - si - mi sof-fer - - ti
speak, and of the tor - ments
e le ca - te - - ne
Borne by thy no - - ble
UU
e del - lo schia - - - vo il duol.
Otello. self to slave - - - ry sold.
In - gen - ti - lìa di
And I did oft be -
UU
ppp
morendo
la - - - cri-me la sto-ria il tuo bel vi - so e il lab-bro di so-
guile thee of thy tears And for my pains re-ceive a world of
pp

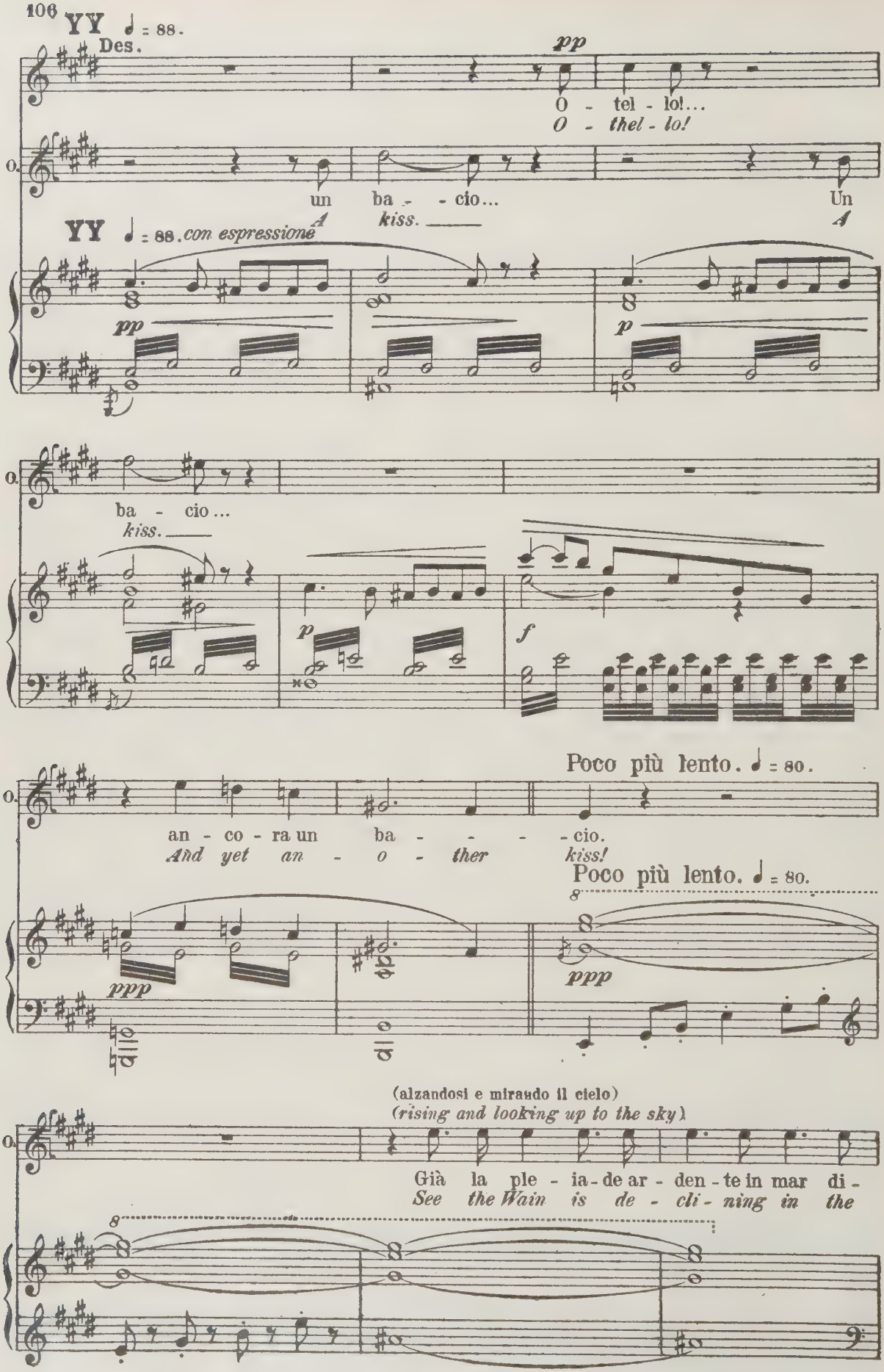

legato
O.
- spir; scendean sul - le mie te - ne - bre la gloria, il pa - ra -
sighs; U - pon the darkness of my soul then broke The heav'nly
- di - so e gli a - stri a be - ne -
bright - ness that is of pa - ra -
VV Des.
Ed io ve - dea fra le tue tem - - - pie o -
I saw O - thel - lo's vi - sage in his
O.
- dir.
VV dise.
D.
- scu - re splen - - der del ge - - nio l'e - te - - rea bel -
mind And thus to him did my soul con - se -

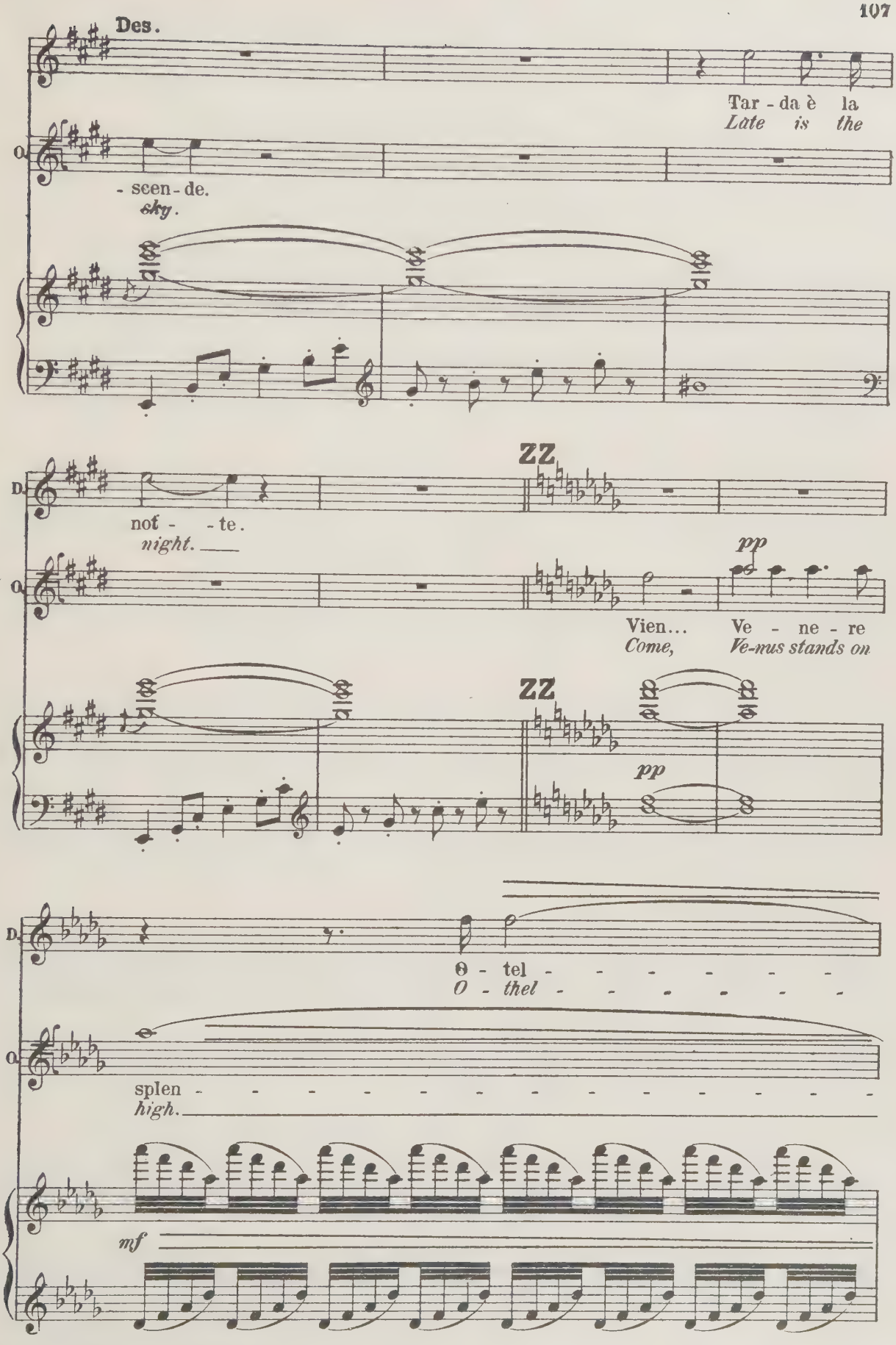

Poco più largo.
D.
- tà.
crate.
Otello.
legato
E tu m'a-ma-vi per le mie sven - tu-re ed io t'a-ma-vo per la
You loved me for the dangers I had passed,_ And I loved you that you did
Poco più largo.
ppp
Ed io t'a-ma-vo per le tue sven - tu-re,
I loved you for the dangers you had passed,
O.
tua pie - tà.
pi - - - ty them.
pp
pp
e tu m'a-ma-vi per la mia pie - tà.
And you loved me, that I did pi - - - ty them.
E tu m'a-
And_ you
p

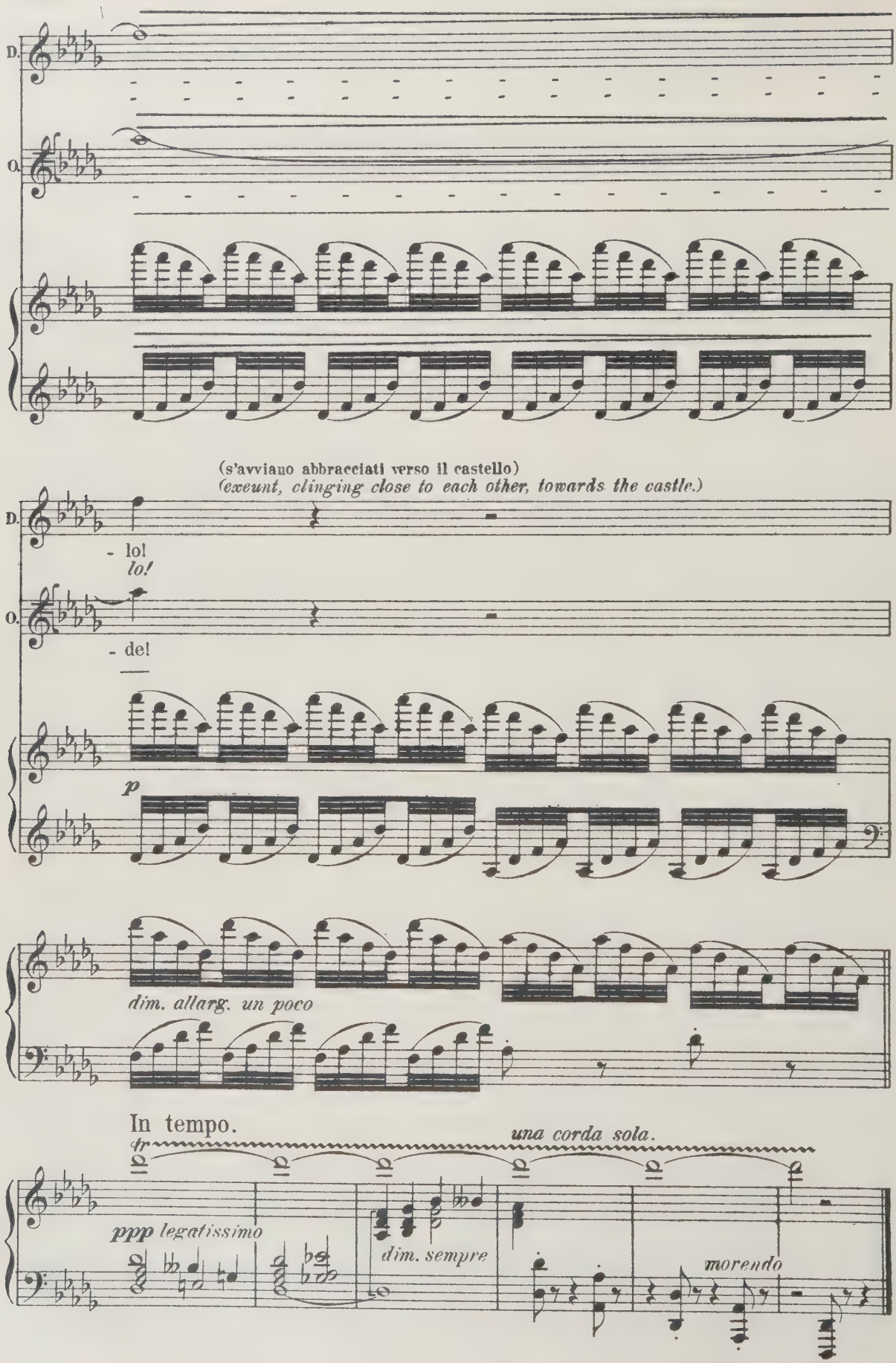

dolce
morendo
E tu m'a - ma - vi per la mia pie -
And you loved me, that I pi - - - tied
- ma - vi...
loved me,
Ed io t'a - ma - vo per la tua pie - -
And I loved you that you did pi - ty
morendo
p
col canto
WW Poco più mosso. ♩ = 80.
- tà.
them.
sempre dolce
Ven - ga la mor - - - te!
Were it to die now,
WW Poco più mosso. ♩ = 80.
p
e mi col - ga nel - l'e - sta - si di quest'am - ples-so il mo-men-to su -
'Twere to be now most hap - py while thine arms Sur-round me in ten-der em -
ppp
(il cielo si sarà tutto rasserenato; si vedranno alcune stelle e sul lembo dell'orizzonte il riflesso ceruleo della nascente luna.)
(The sky is now quite clear; some stars are shining and on the horizon the reflex of the rising moon is seen.)
- pre - mo!
bra - ces;
Ta-le è il gau-dio del - l'a - ni-mà che
for I fear that my soul hath her con -
p


O.
te-mo, te- - mo che più non mi sa-rà con- ces- so que-
tent so ab- - - so- lute, That not an-o- ther com- fort like
ppp
O.
-st'at-ti-mo di- vi-no nel-l'i- gnoto avve- - nir del mio de- sti- -
un- to that, Which at this hour I call mine own, Succeeds in un-known
XX
Des.
Di- sper- da il ciel gli af- fan- ni e A-mor non
By heavn's all- gra- cious pow- er, Our love shall
O.
XX -no.
fate.
pp
D.
mu-ti col mu-tar de- - gl'an- - - ni.
aye increase, e'en as our days do grow.
O.
A que- sta tua pre-
Ah! may to thy sweet
pp


D
O.
A-men ri - spon - -
A-men their ans - - -
-ghie-ra a-men ri - spon-da la ce - le - ste schie-ra.
pray-er A-men re - spond the choir of Heav'nly voi - ces!
pp
ppp
D.
- da.
wer.
(appoggiandosi ad un rialzo degli spaldi)
(leaning against the parapet of the quay)
Ah! la gio - - ia m'in-
Ah! this joy will o'er-
string. - - - - - -
a poco - - - - - - -
-non - - da sì fie - ra - men - - te... che an-
whelm me, This is too much, it
a poco - - - - - - -
sino al - - - - - - -
dim.
-san - - - - - te mi gia-cio...
stops me, I stagger.
p


YY ♩ = 88.
Des.
pp
O - tel - lo!...
O - thel - lo!
O.
un ba - cio...
kiss.
Un
A
YY ♩ = 88. con espressione
pp
p
O.
ba - cio...
kiss.
p
f
Poco più lento. ♩ = 80.
an - co - ra un ba - - - - - cio.
And yet an - o - ther kiss!
Poco più lento. ♩ = 80.
8
ppp
ppp
(alzandosi e mirando il cielo)
(rising and looking up to the sky)
O.
Già la ple - ia - de ar - den - te in mar di -
See the Wain is de - cli - ning in the
8


Des.
Tar - da è la
Late is the
- scen - de.
sky.
ZZ
not - - te.
night.
pp
Vien... Ve - ne - re
Come, Ve-nus stands on
ZZ
pp
θ - tel - - - - - - -
O - thel - - - - - - -
splen - - - - - - - - - - - - - - - -
high.
mf



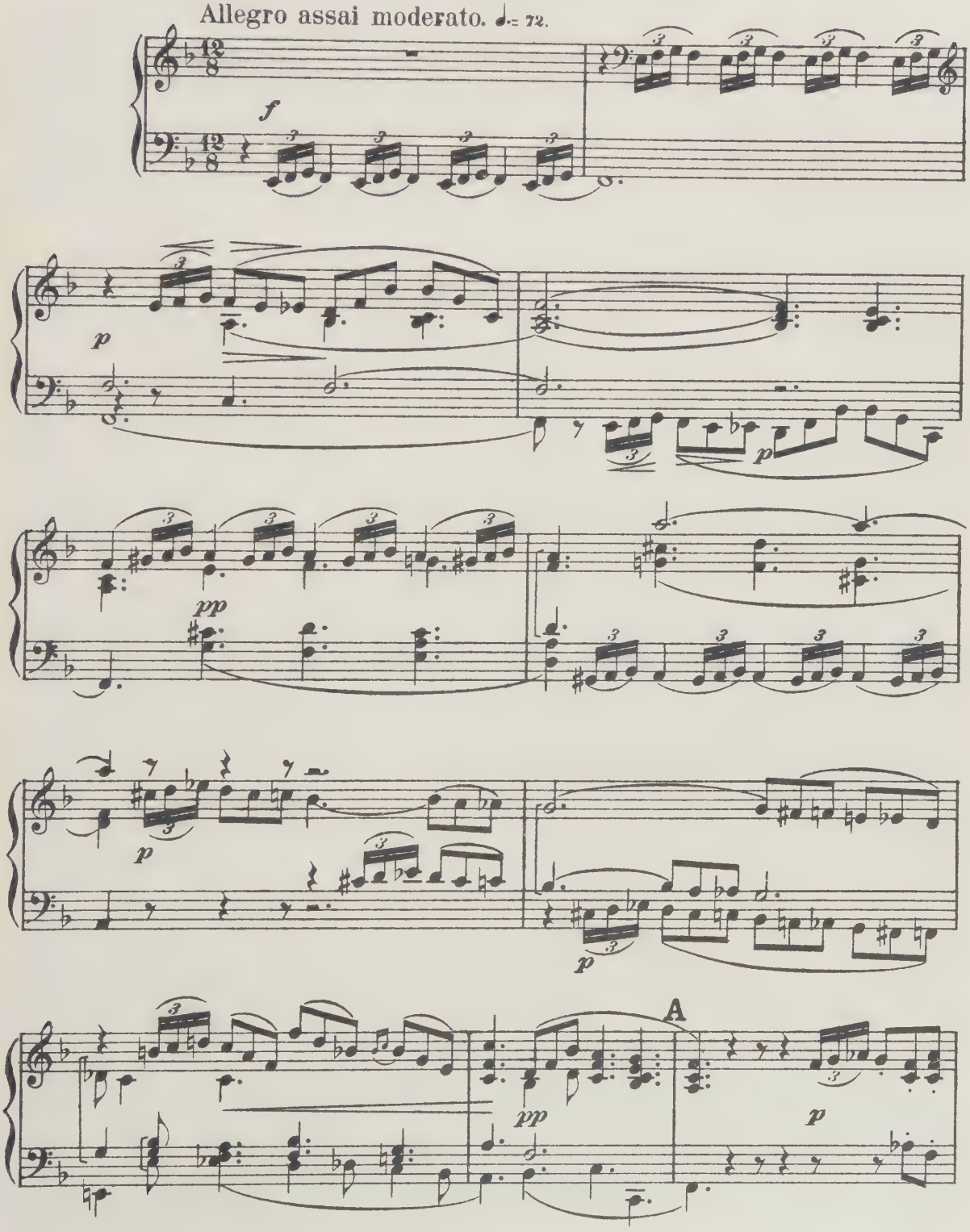
End of the 1st Act.

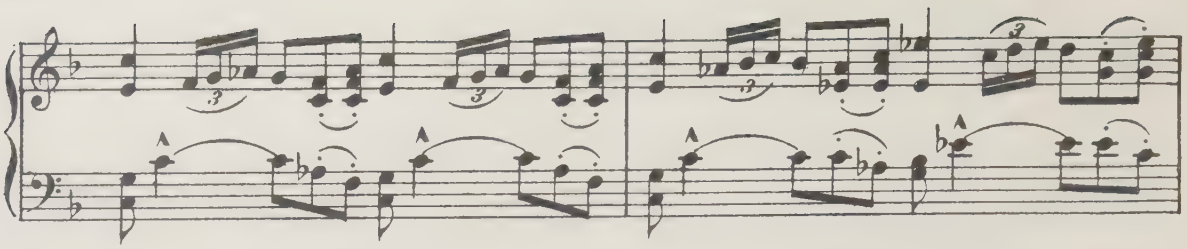
ACT II.

Una sala terrena nel castello.
A Hall on the Ground Floor of the Castle.

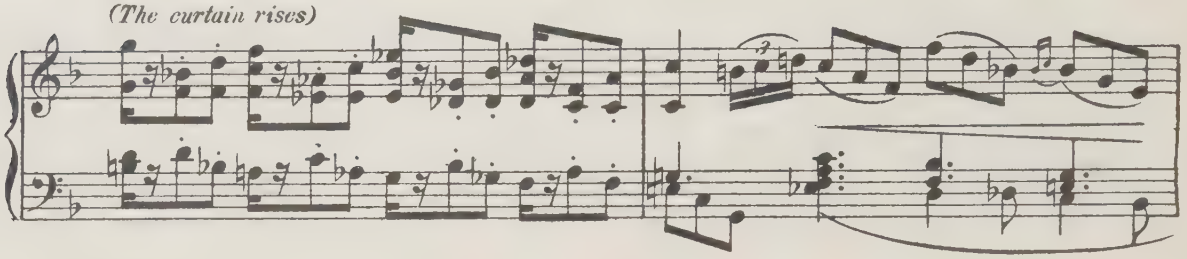
Una invetriata la divide da un grande giardino.—Un verone.
A glass partition divides it from a large garden at back. A terrace.

Allegro assai moderato. ♩= 72.



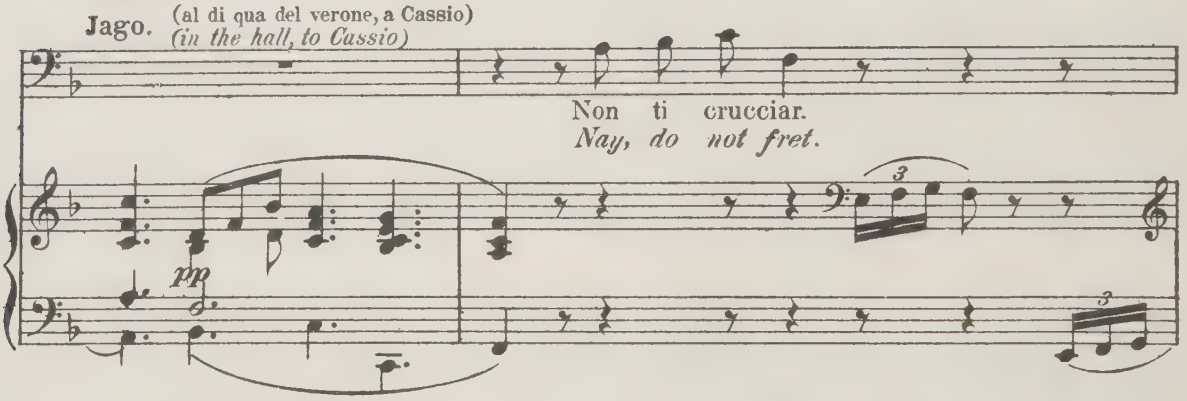


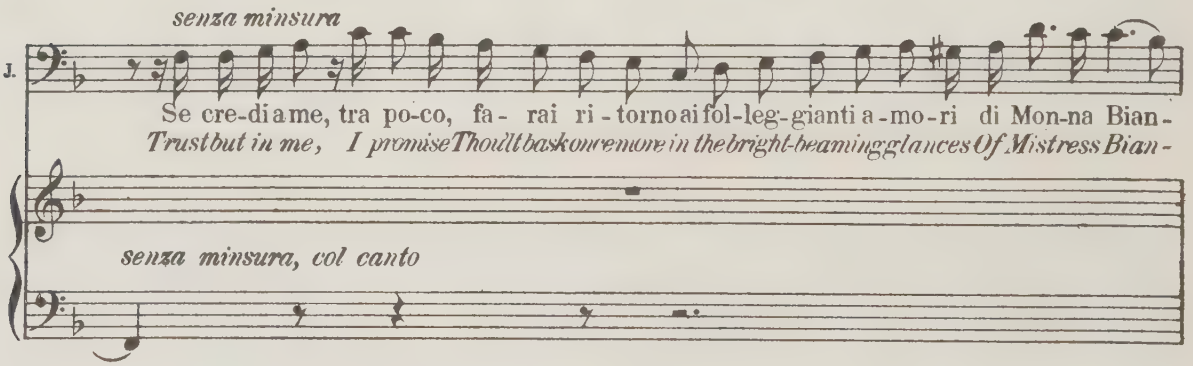
(S'alza il sipario)
(The curtain rises)

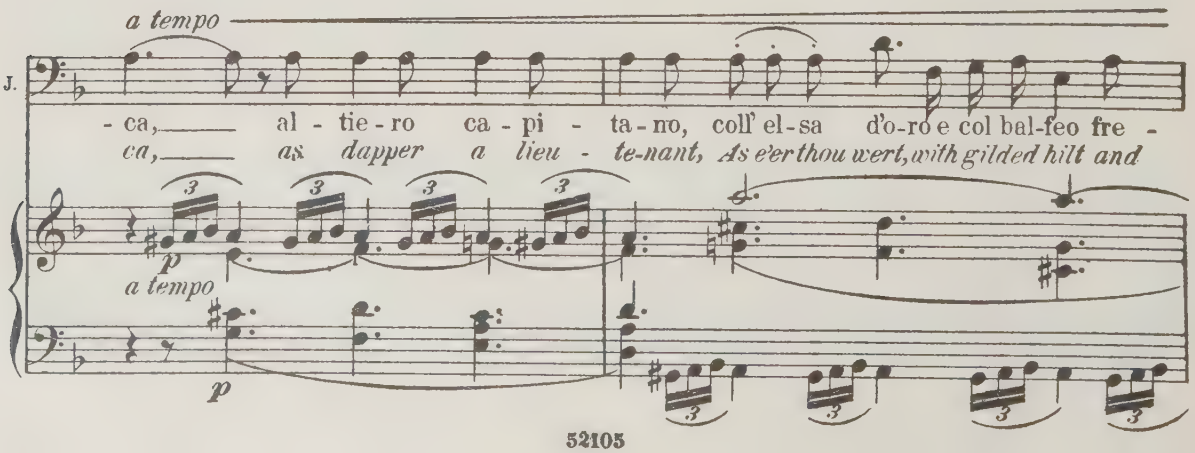


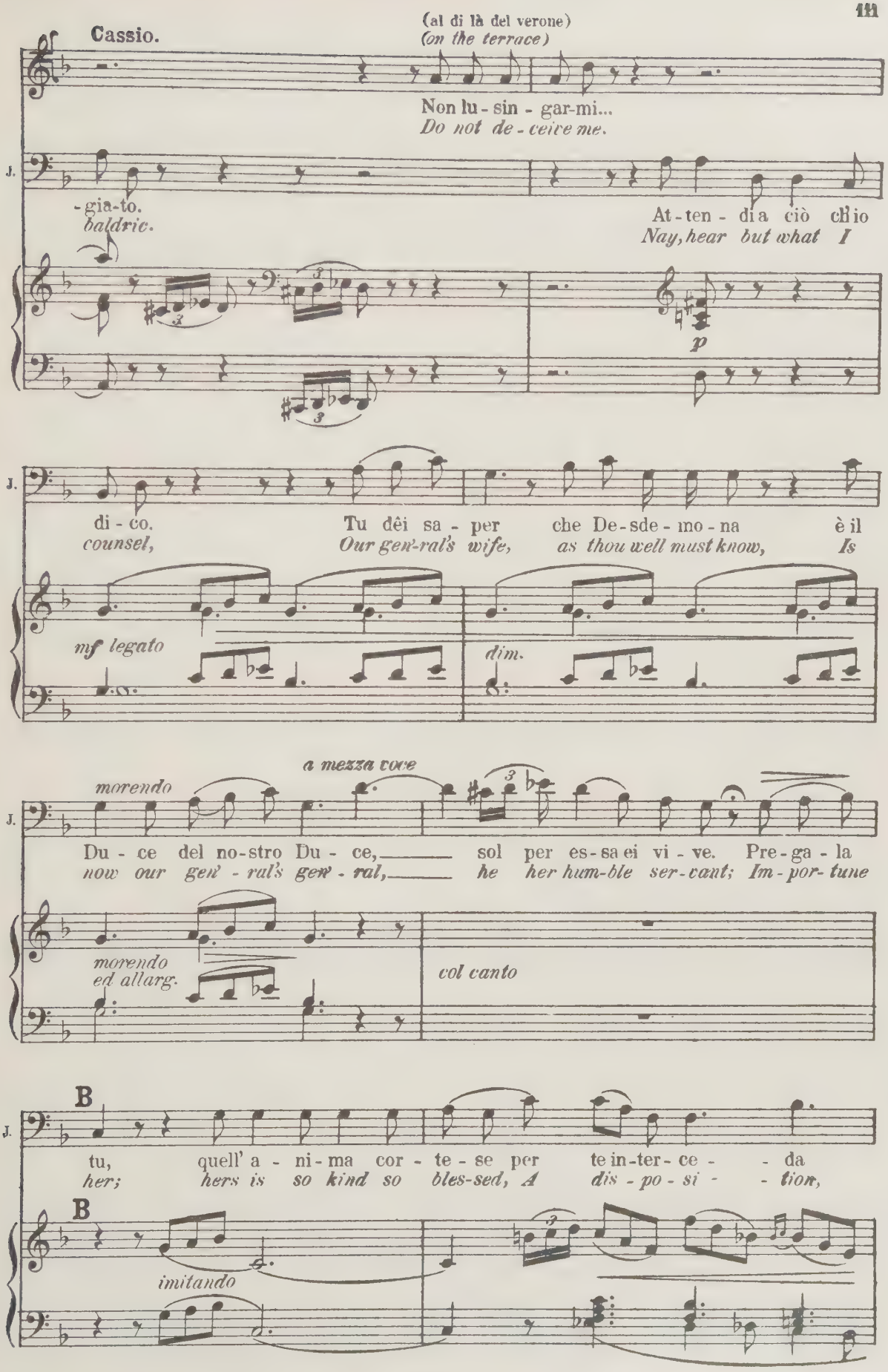
Scene I.

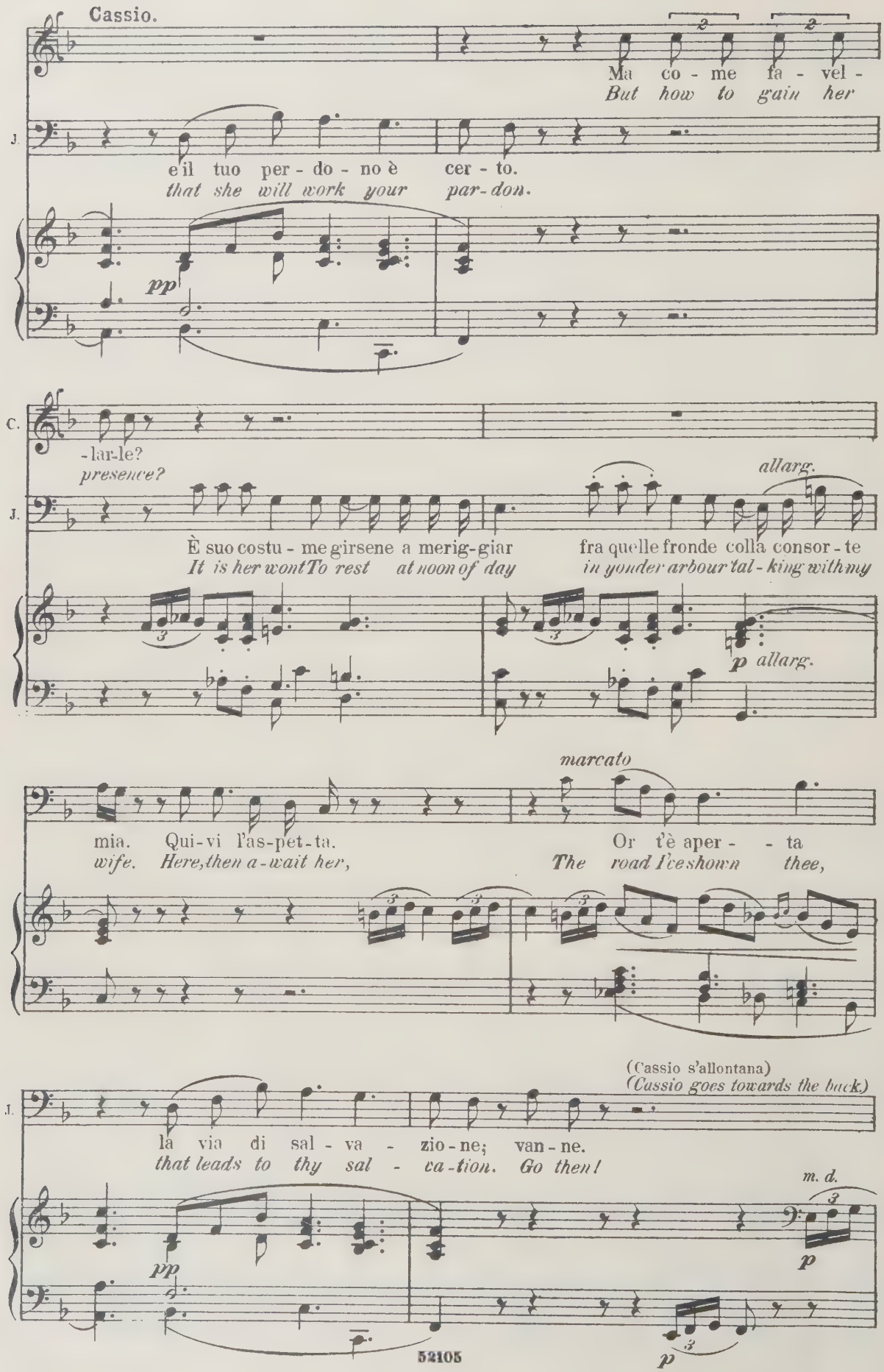
Jago. (al di qua del verone, a Cassio)
(in the hall, to Cassio)

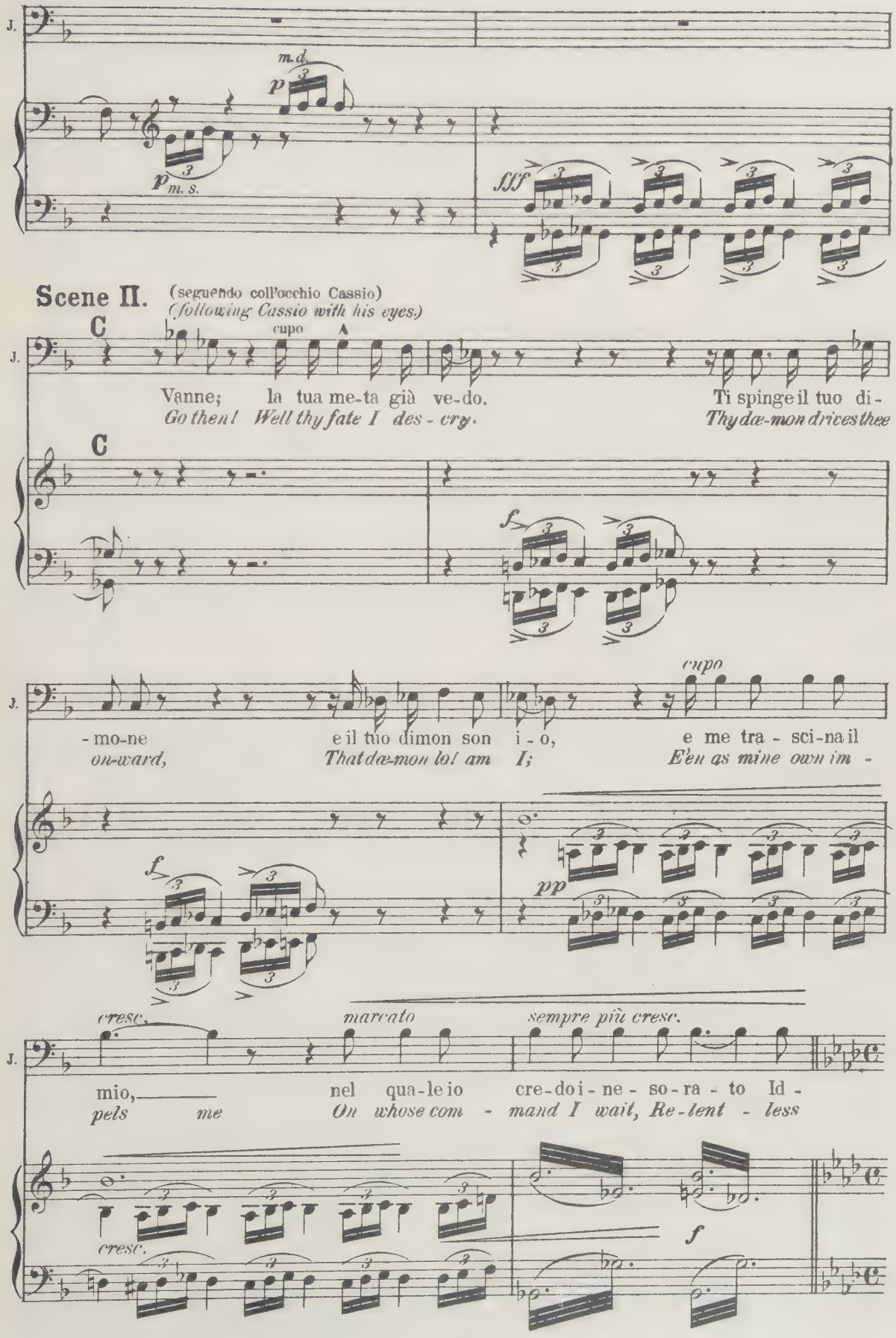


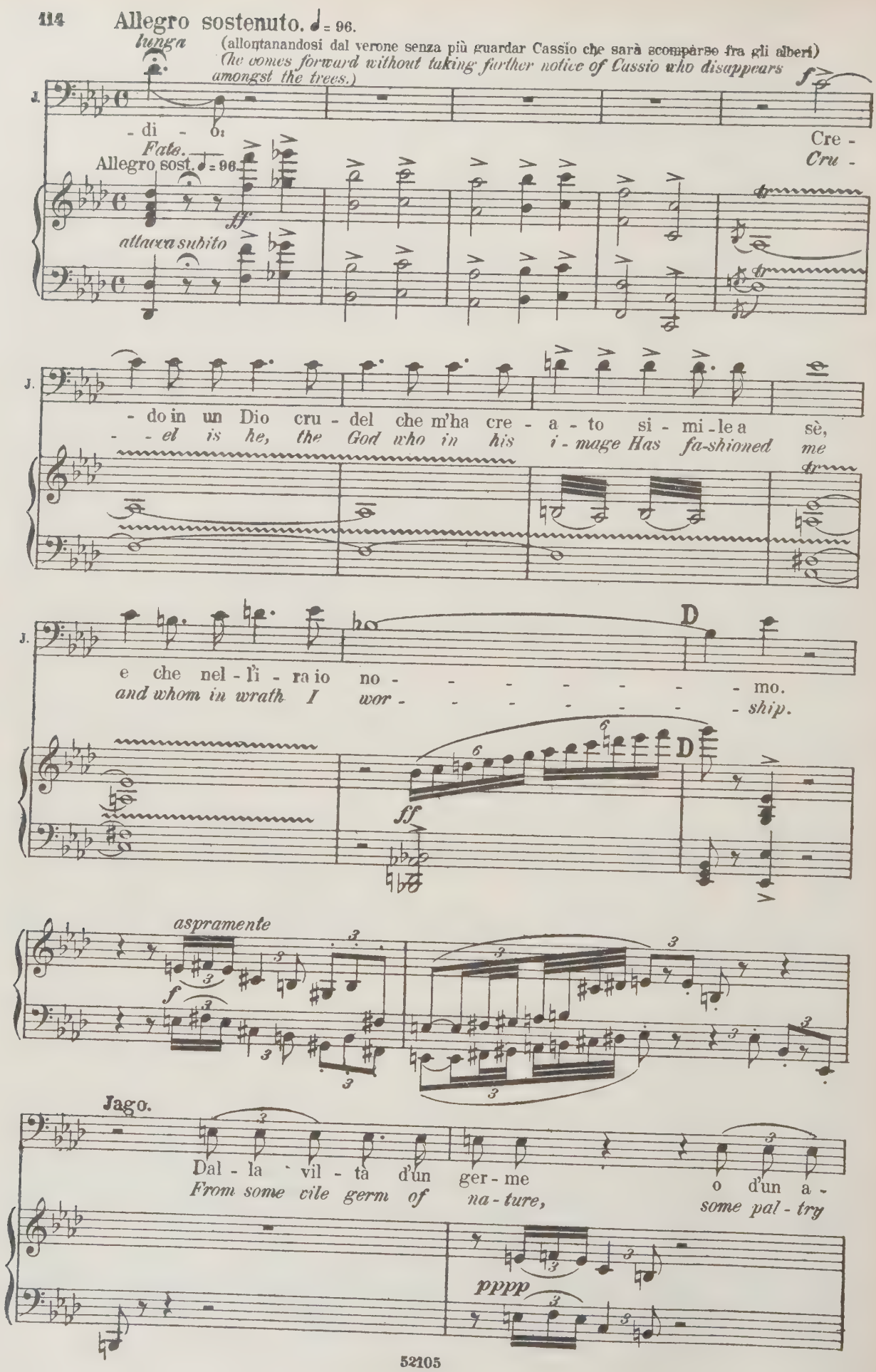


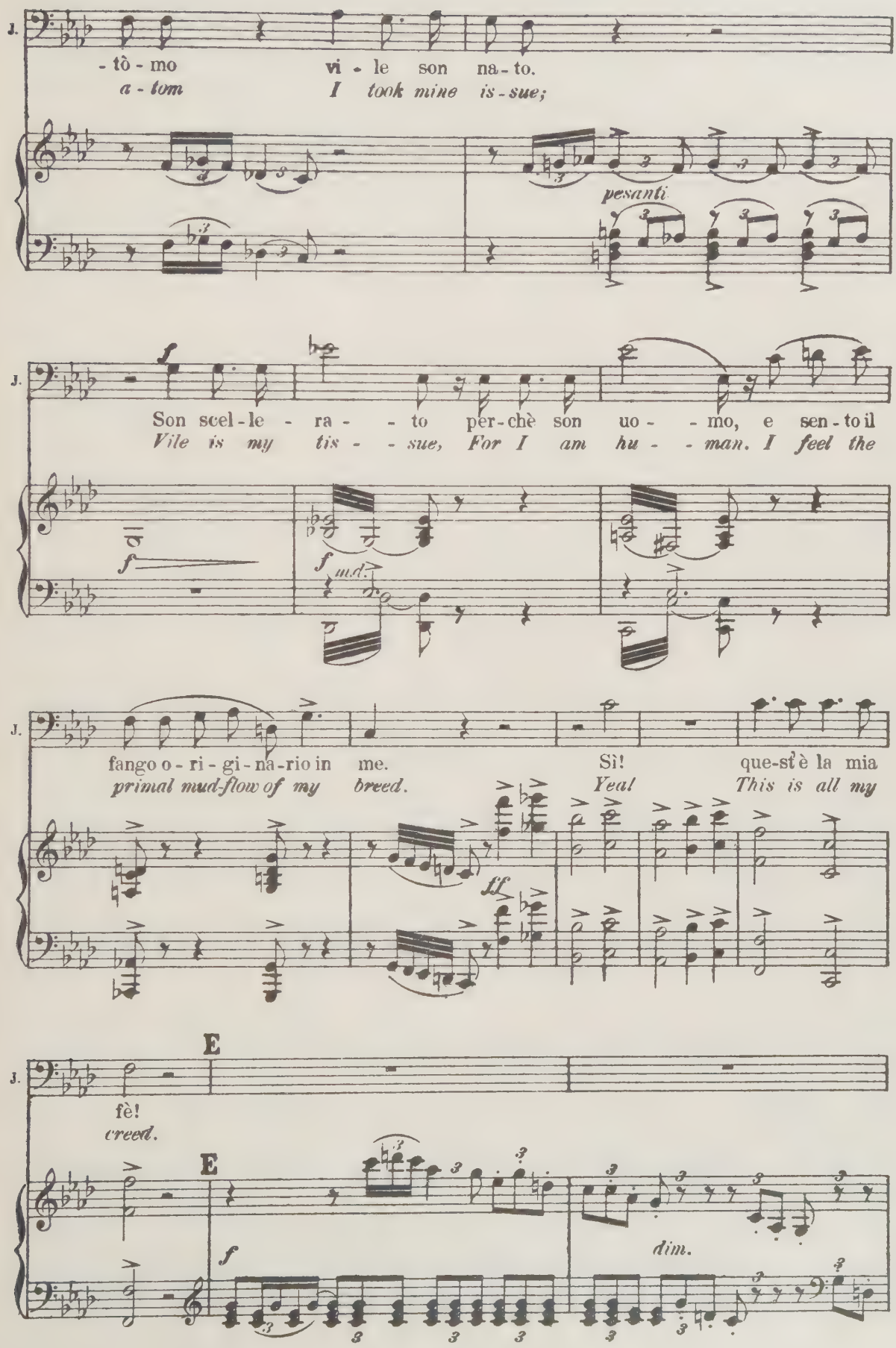


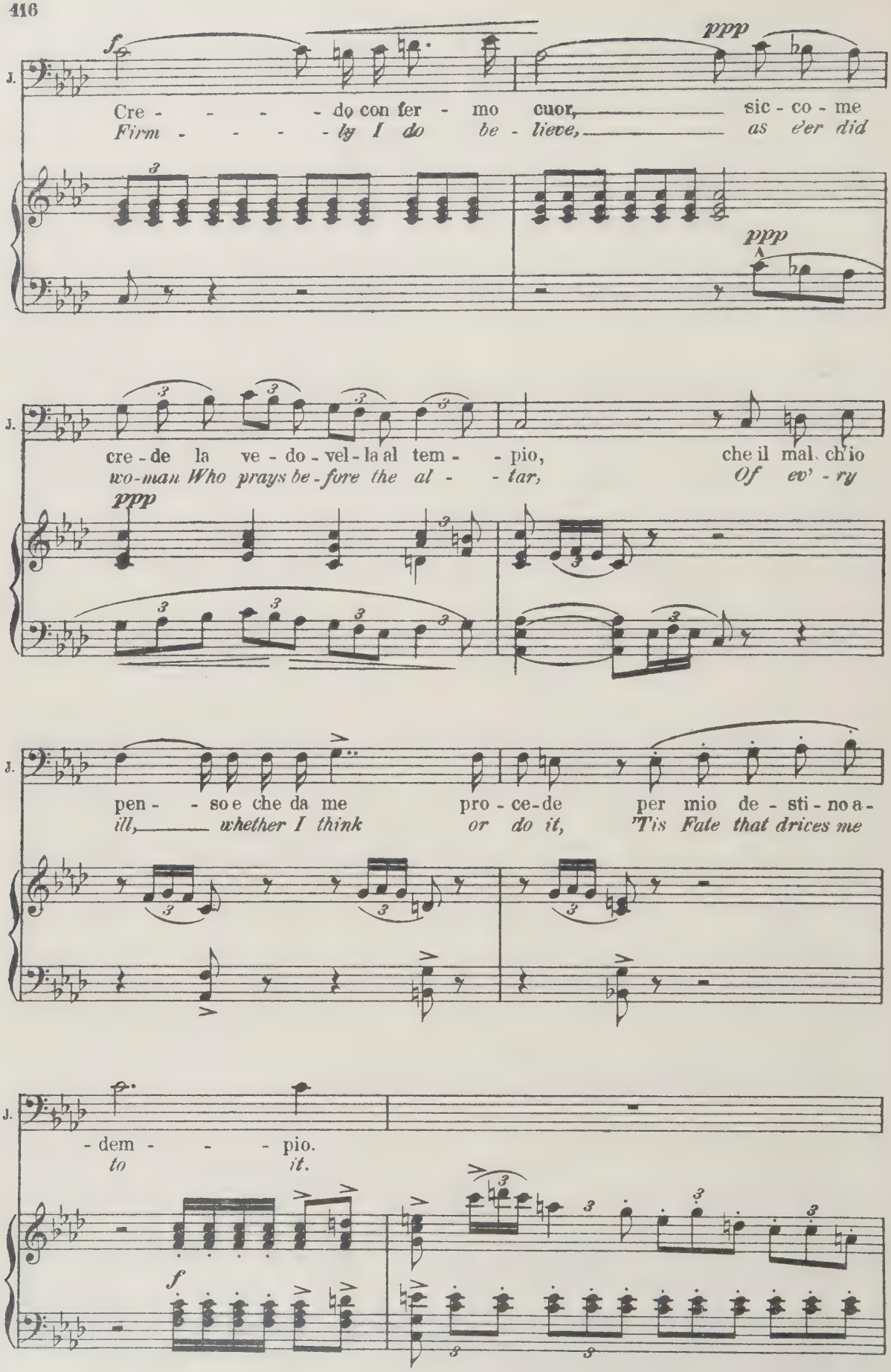

Cassio.
(al di là del verone)
(on the terrace)
Non lu - sin - gar-mi...
Do not de - ceive me.
J.
-gia-to.
baldric.
At - ten - dia ciò ch'io
Nay, hear but what I
p
di - co.
counsel,
Tu dêi sa - per che De-sde - mo - na è il
Our gen-ral's wife, as thou well must know, Is
mf legato
dim.
a mezza voce
morendo
Du - ce del no-stro Du - ce, sol per es-sa ei vi - ve. Pre-ga - la
now our gen' - ral's gen - ral, he her hum-ble ser-vant; Im-por-tune
morendo
ed allarg.
col canto
B
tu, quell' a - ni - ma cor - te - se per te in-ter-ce - - da
her; hers is so kind so bles-sed, A dis - po - si - - tion,
imitando

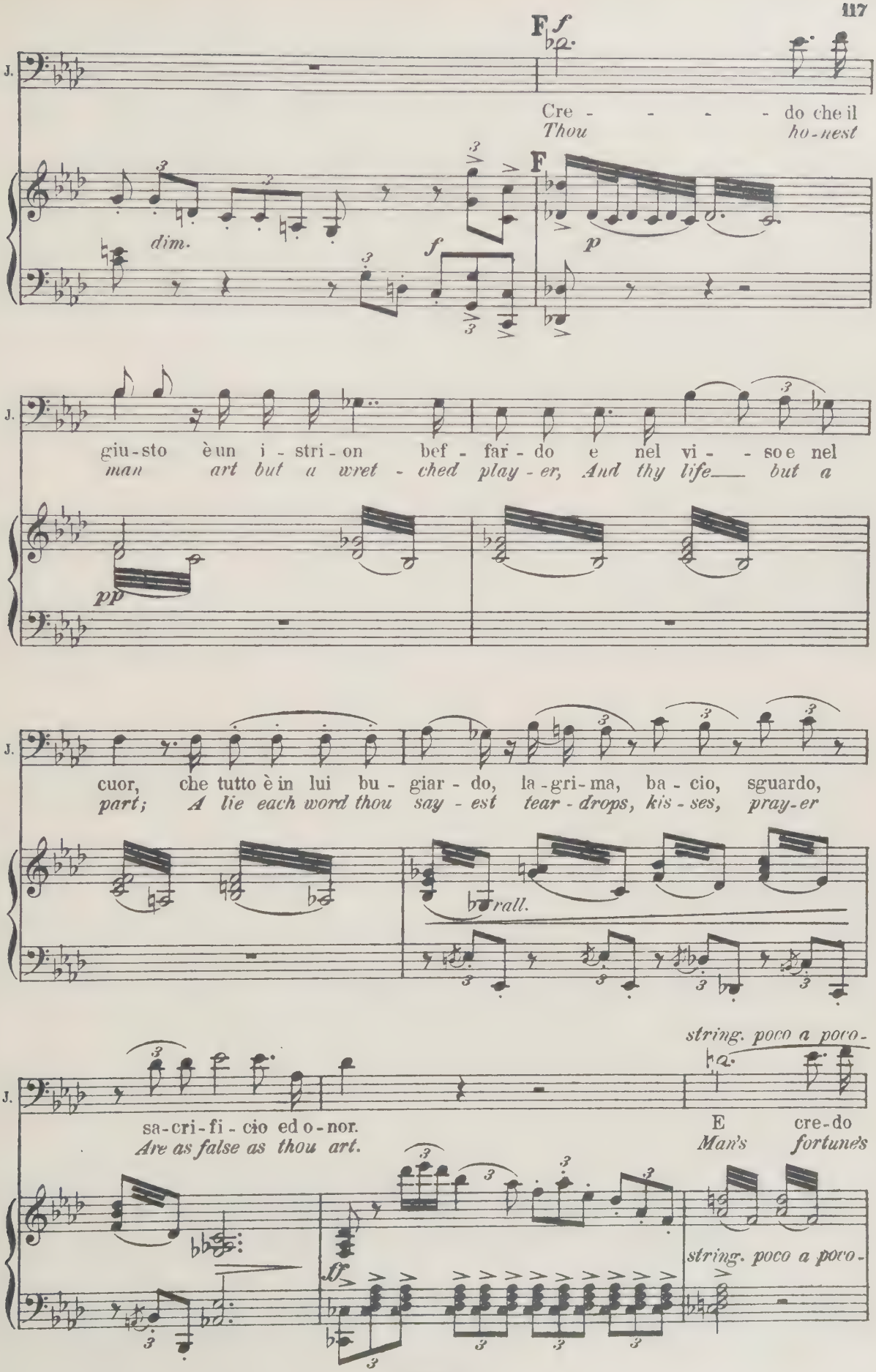

Cassio.
Ma co - me fa - vel -
But how to gain her
J.
e il tuo per - do - no è cer - to.
that she will work your par-don.
pp
C.
-lar-le?
presence?
J.
allarg.
È suo costu - me girsene a merig-giar fra quelle fronde colla consor - te
It is her wont To rest at noon of day in yonder arbour tal - king with my
p allarg.
marcato
mia. Qui-vi l'as-pet-ta. Or t'è aper - - ta
wife. Here, then a-wait her, The road I've shown thee,
(Cassio s'allontana)
(Cassio goes towards the back)
J.
la via di sal - va - zio - ne; van - ne.
that leads to thy sal - va - tion. Go then!
m. d.
pp
p
p

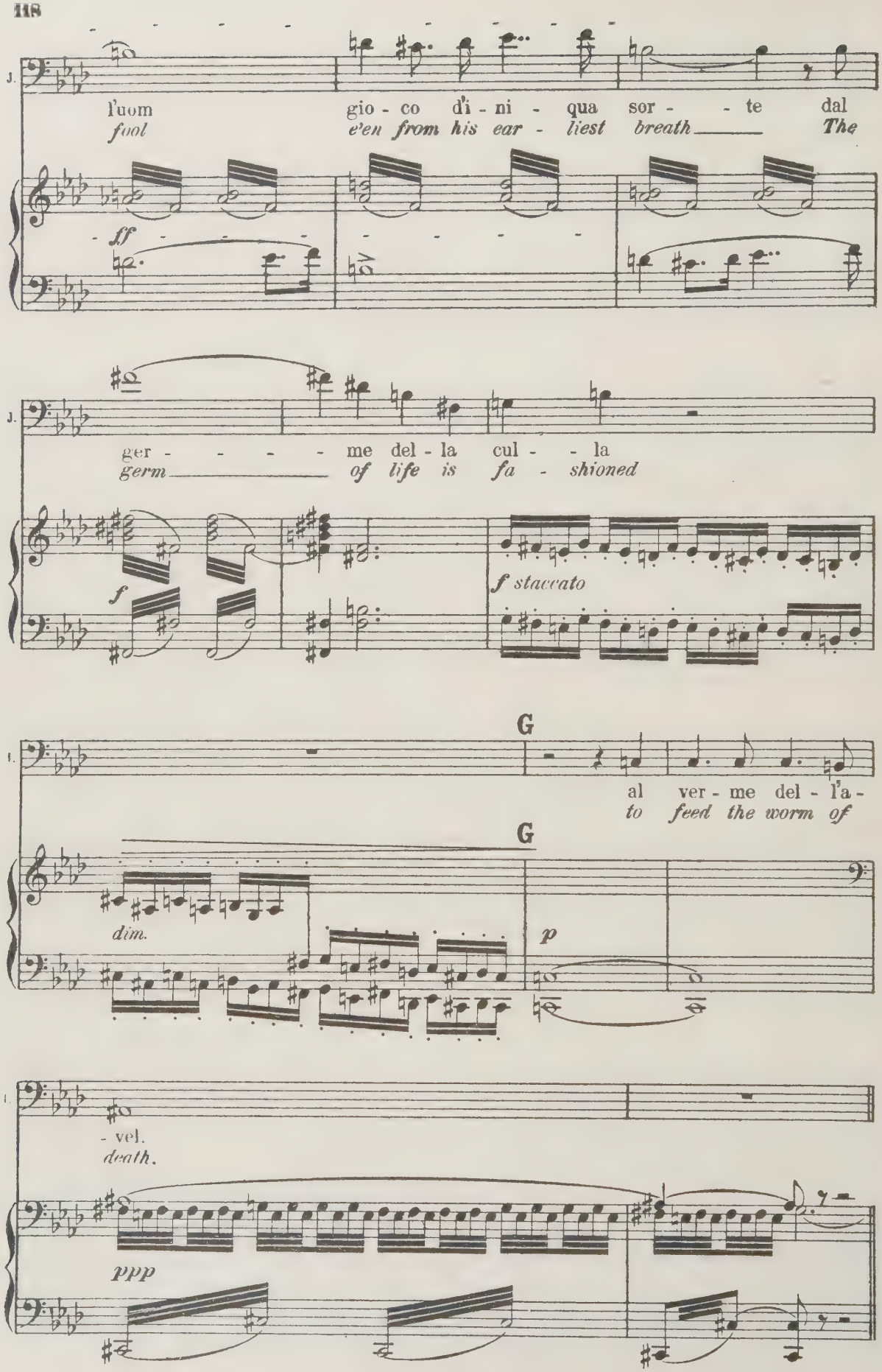

J.
m.d.
p
p
m. s.
fff
Scene II.
(seguendo coll'occhio Cassio)
(following Cassio with his eyes)
C
cupo
A
Vanne; la tua me-ta già ve-do.
Go then! Well thy fate I des-cry.
Ti spinge il tuo di-
Thy dæ-mon drives thee
C
f
-mo-ne
on-ward,
e il tuo dimon son
That dæ-mon lo! am
i-o,
I;
cupo
e me tra-sci-na il
E'en as mine own im-
f
pp
cresc.
marcato
sempre più cresc.
mio,
pels me
nel qua-le io
On whose com-
cre-do i-ne-so-ra-to Id-
mand I wait, Re-lent-less
cresc.
f

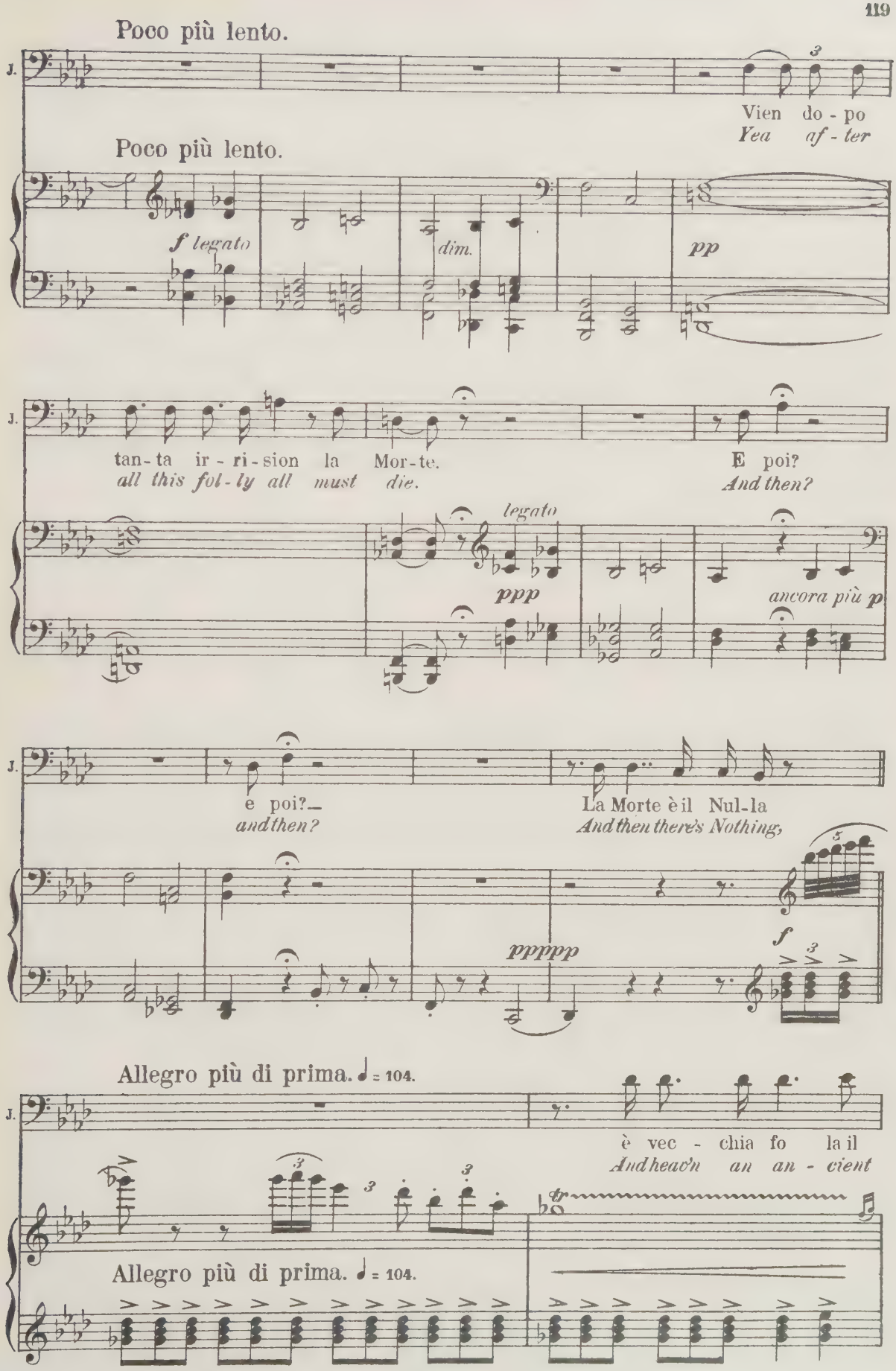

Allegro sostenuto. ♩= 96.
lunga
(allontanandosi dal verone senza più guardar Cassio che sarà scomparso fra gli alberi)
(He comes forward without taking further notice of Cassio who disappears amongst the trees.)
J.
- di - o!
Fate.
Allegro sost. ♩= 96
ff
attacca subito
f
Cre -
Cru -
J.
- do in un Dio cru - del che m'ha cre - a - to si - mi - le a sè,
- el is he, the God who in his i - mage Has fa-shioned me
J.
D
e che nel - l'i - ra io no - - - - - - - mo.
and whom in wrath I wor - - - - - - - ship.
ff
D
aspramente
f
Jago.
Dal - la vil - tà d'un ger - me o d'un a -
From some vile germ of na - ture, some pal - try
pppp

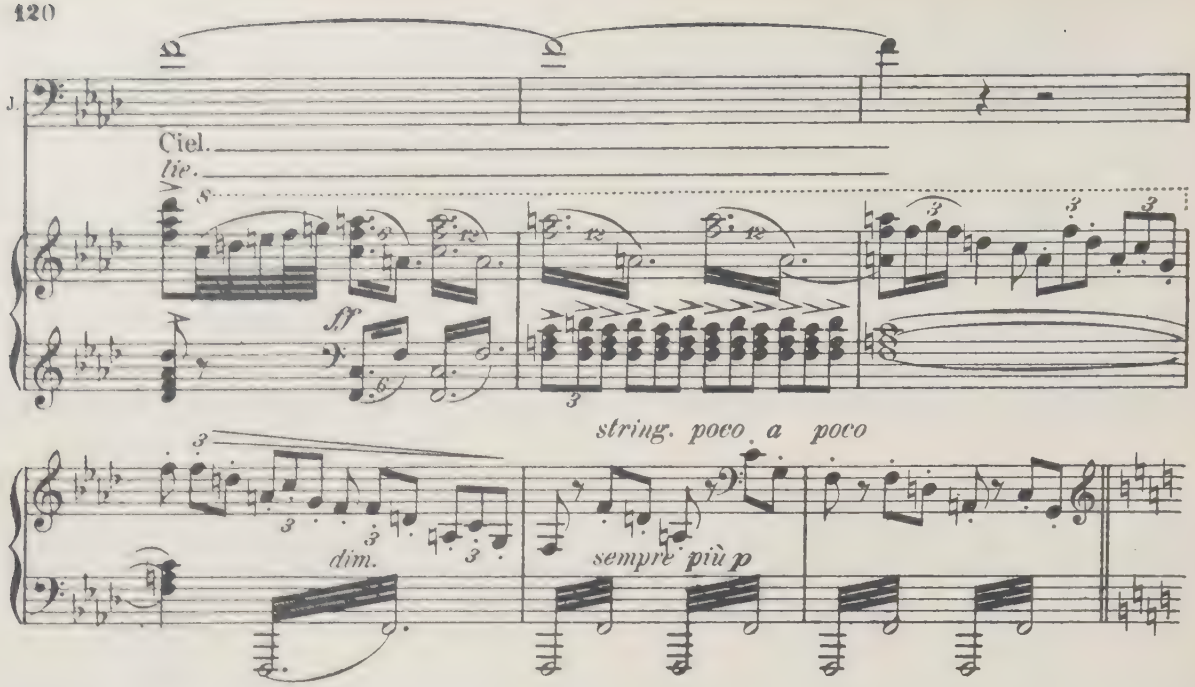

J.
-tò-mo vi-le son na-to.
a-tom I took mine is-sue;
pesanti
J.
Son scel-le-ra-to per-chè son uo-mo, e sen-to il
Vile is my tis-sue, For I am hu-man. I feel the
f
f m.d.
J.
fango o-ri-gi-na-rio in me. Sì! que-st'è la mia
primal mud-flow of my breed. Yea! This is all my
ff
J.
E
fè!
creed.
E
f
dim.


J.
f
ppp
Cre - - - - - do con fer - mo cuor, sic - co - me
Firm - - - - - ly I do be - lieve, as e'er did
ppp
J.
cre - de la ve - do - vel - la al tem - - pio, che il mal. ch'io
wo-man Who prays be-fore the al - - tar, Of ev' - ry
ppp
J.
pen - - so e che da me pro - ce-de per mio de - sti - no a -
ill, whether I think or do it, 'Tis Fate that drives me
J.
- dem - - - pio.
to it.
f

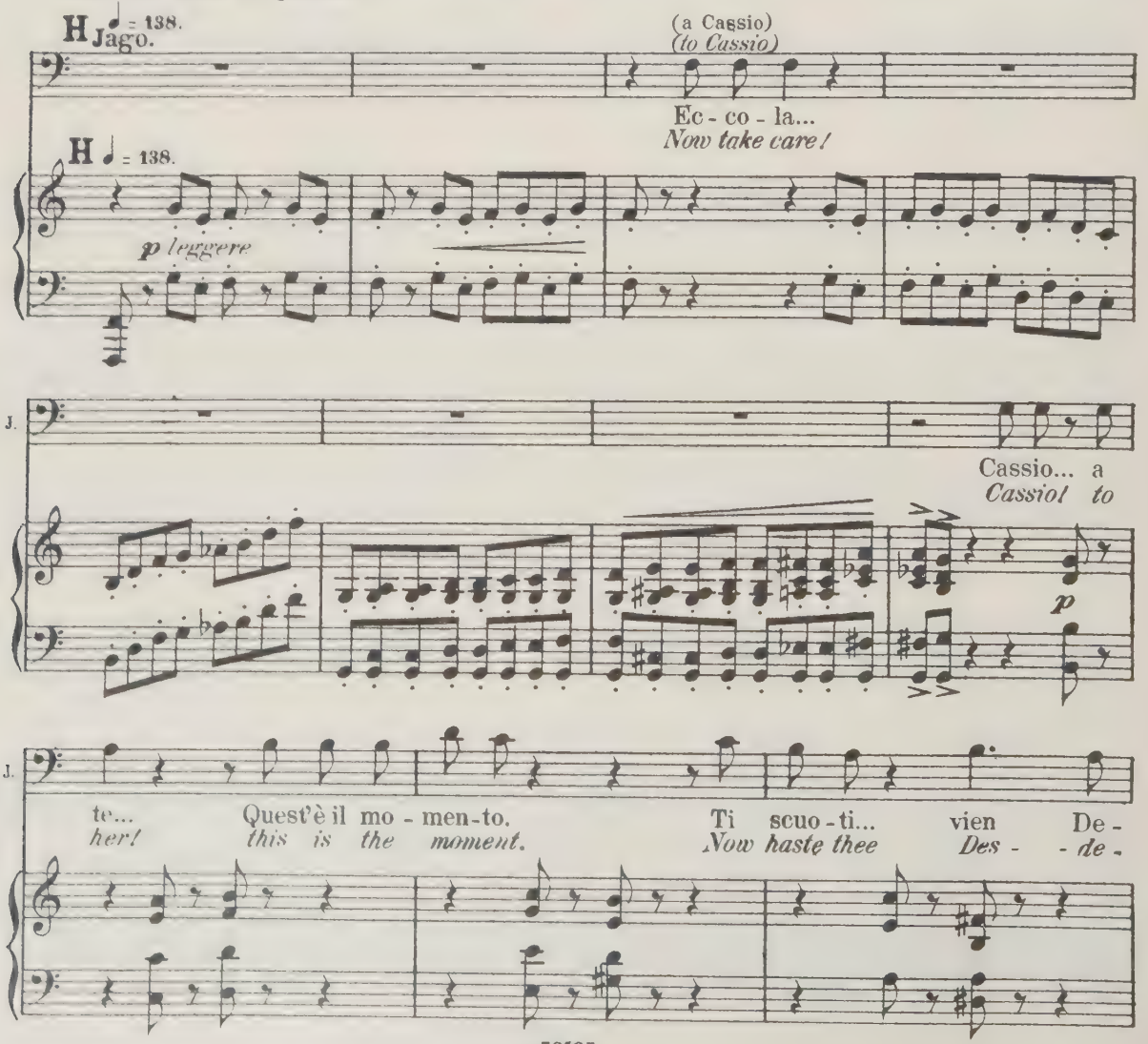

F
f
Cre - - - - - do che il
Thou ho-nest
F
dim.
f
p
giu-sto è un i-stri-on bef-far-do e nel vi- - so e nel
man art but a wret-ched play-er, And thy life but a
pp
cuor, che tutto è in lui bu-giar-do, la-gri-ma, ba-cio, sguardo,
part; A lie each word thou say-est tear-drops, kis-ses, pray-er
rall.
string. poco a poco-
sa-cri-fi-cio ed o-nor.
Are as false as thou art.
E cre-do
Man's fortunes
ff
string. poco a poco-


l'uom gio - co d'i - ni - qua sor - - te dal
fool e'en from his ear - liest breath The
ff
ger - - - - me del - la cul - - la
germ of life is fa - shioned
f
f staccato
G
al ver - me del - l'a -
to feed the worm of
G
dim.
p
- vel.
death.
ppp


Poco più lento.
Vien do - po
Yea af - ter
Poco più lento.
f legato
dim.
pp
tan - ta ir - ri - sion la Mor - te.
all this fol - ly all must die.
E poi?
And then?
legato
ppp
ancora più p
e poi?
and then?
La Morte è il Nul - la
And then there's Nothing,
pppppp
f
Allegro più di prima. ♩ = 104.
è vec - chia fo la il
And heav'n an an - cient
Allegro più di prima. ♩ = 104.



(Si vede passare nel giardino Desdemona con Emilia. Iago si slancia al verone, al di là del quale è appostato Cassio)
(Desdemona and Emilia are seen to enter the garden. Iago goes toward the terrace beyond which Cassio has taken his position.)



(Cassio va verso Desdemona, la saluta, le s'accosta.)
(Cassio goes to Desdemona, bows to her and joins her.)

J.

-sde-mo-na.
mo-na comes.

S'è
He's

leggere

J.

mos-so;
near her;

la sa-lu-ta
And he greets her

e s'av-vi-
and does ac-

leggere

J.

-ci-na.
cost her.

Or qui si tragga O-tel-lo!...
Now must I fetch O-thel-lo.

a-
Di-

pp

J.

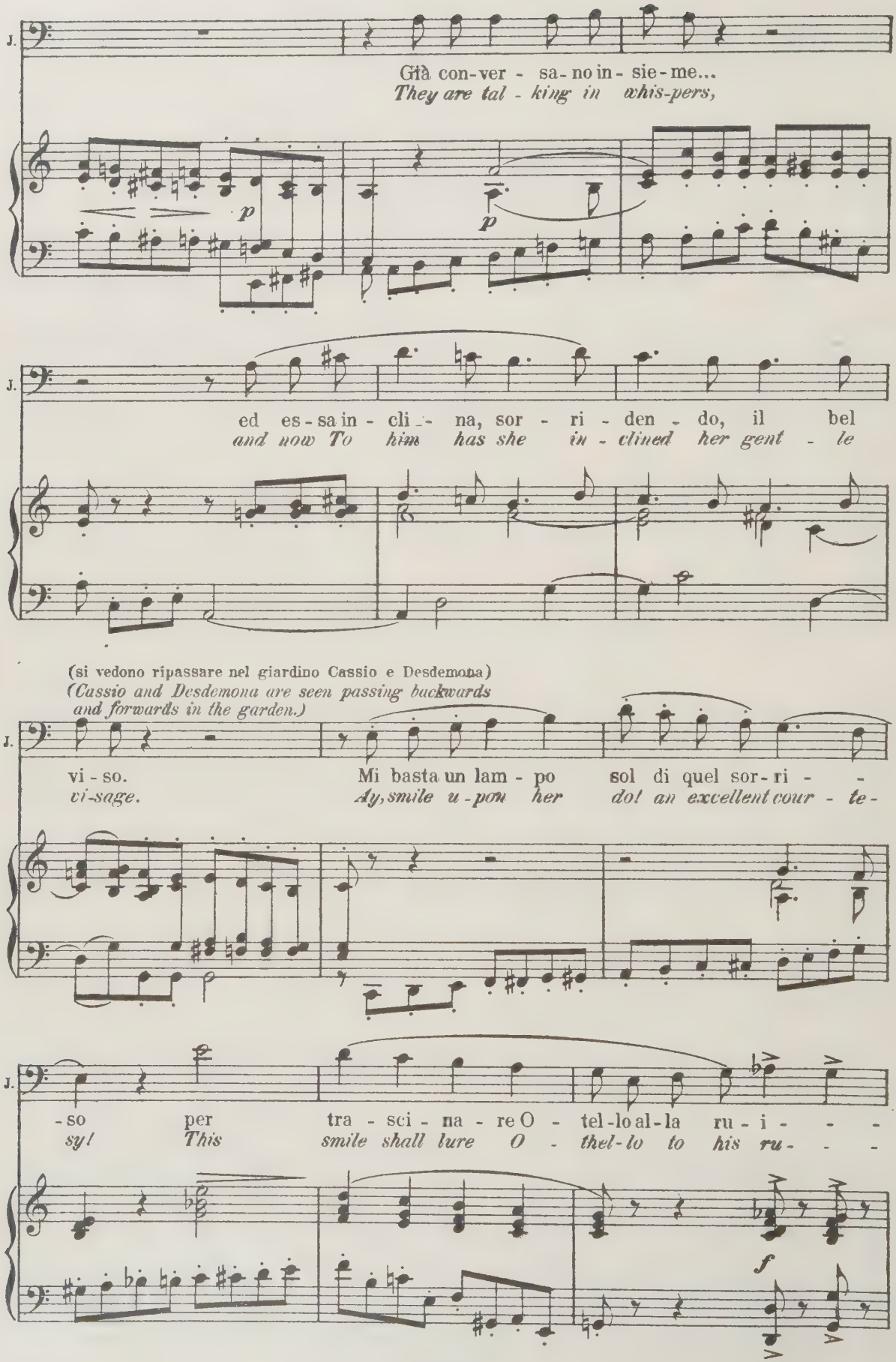
-iu- -ta, a-iu-ta
vi- -ni-ties

sà-ta-na
of hell I call

il mio ci-men-to!...
u-pon your suc-cour!

I

I


J.
Già con-ver - sa-no in - sie-me...
They are tal - king in whis-pers,
p
p
J.
ed es-sa in - cli - na, sor - ri - den - do, il bel
and now To him has she in - clined her gent - le
(si vedono ripassare nel giardino Cassio e Desdemona)
(Cassio and Desdemona are seen passing backwards and forwards in the garden.)
J.
vi - so.
vi-sage.
Mi basta un lam - po
Ay, smile u - pon her
sol di quel sor-ri - -
dol an excellent cour - te-
J.
-so per tra - sci - na - re O - tel-lo al-la ru - i - - -
sy! This smile shall lure O - thel-lo to his ru - - -
f

(fa per avviarsi rapido ma s'arresta subitamente)
(he goes rapidly towards the door but suddenly stops.)

J.

- na. An - diam... Ma il
- *in.* *To work!* *and*

p

J.

ca - so in mio fa - vor s'a - do - pra. Ec - co - lo... al
in this net I will en - slave him. *See, he comes,* *good*

pp

(Si colloca immoto al verone guardando fissamente verso il giardino, dove stanno Cassio è Desdemona.)
(He leans motionless against a column looking intently towards the garden where Cassio and Desdemona are standing together.)

J.

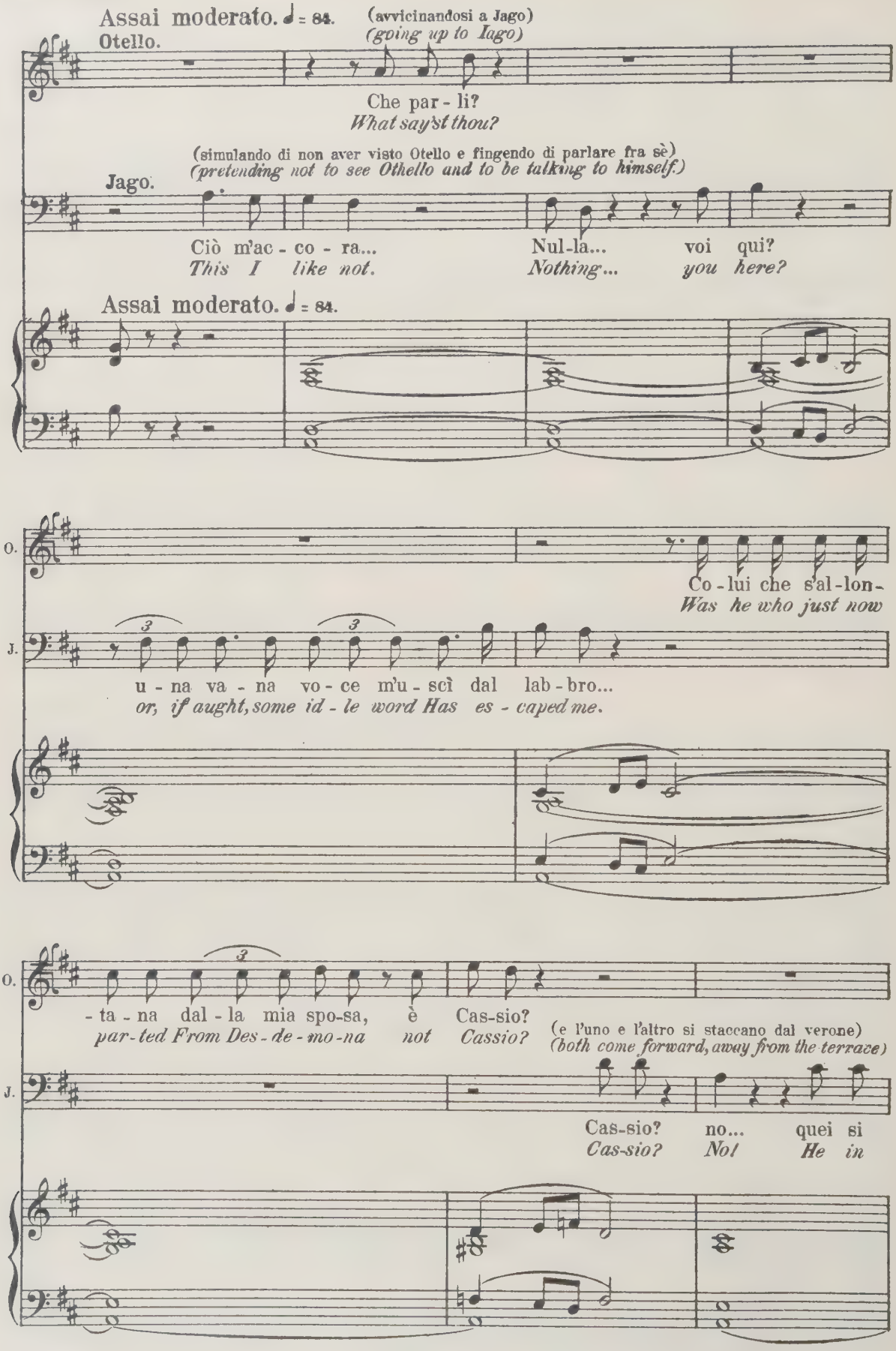
po - sto, al - l'o - pra.
luck! *I hace him.*

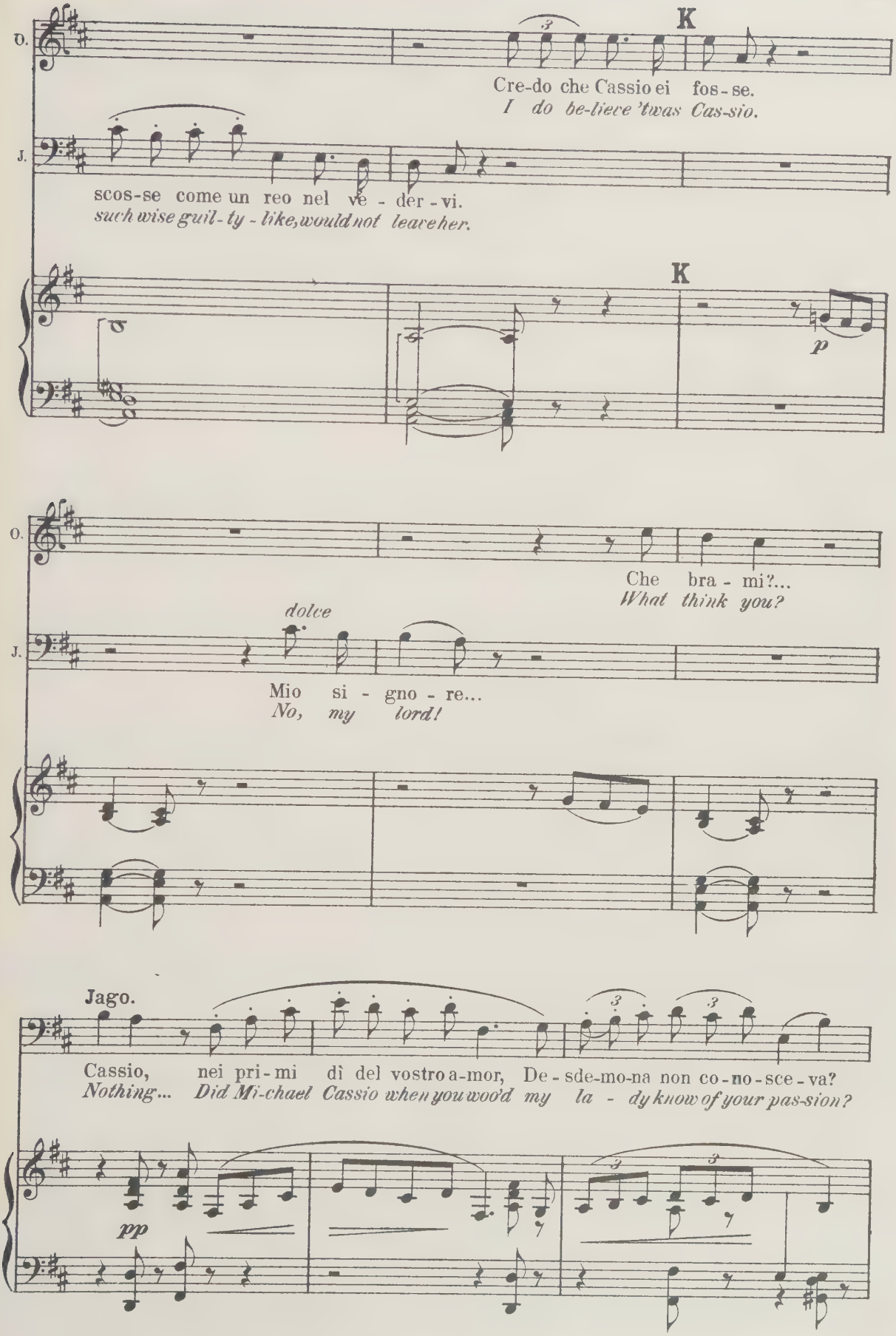
pp

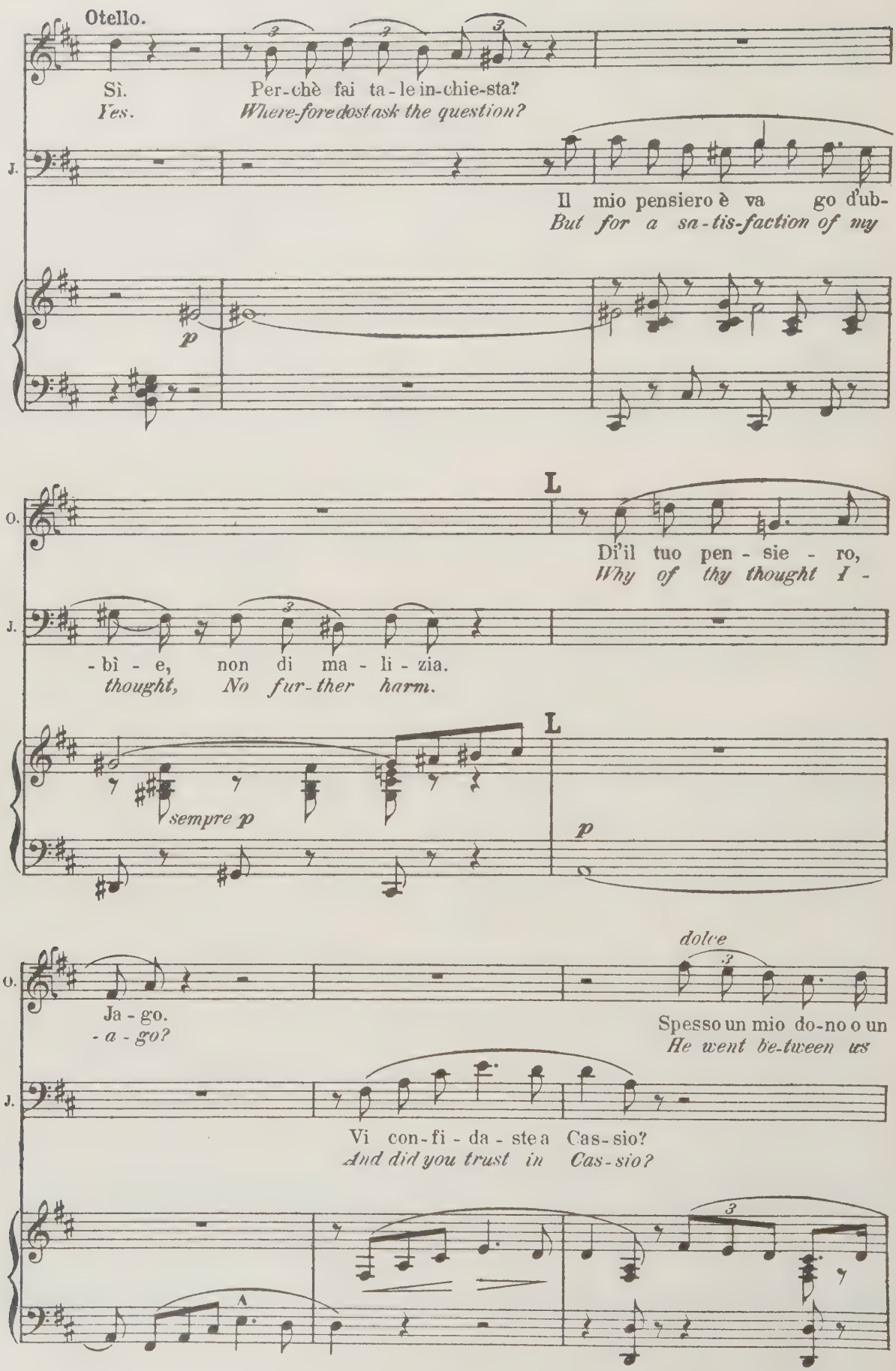
J.

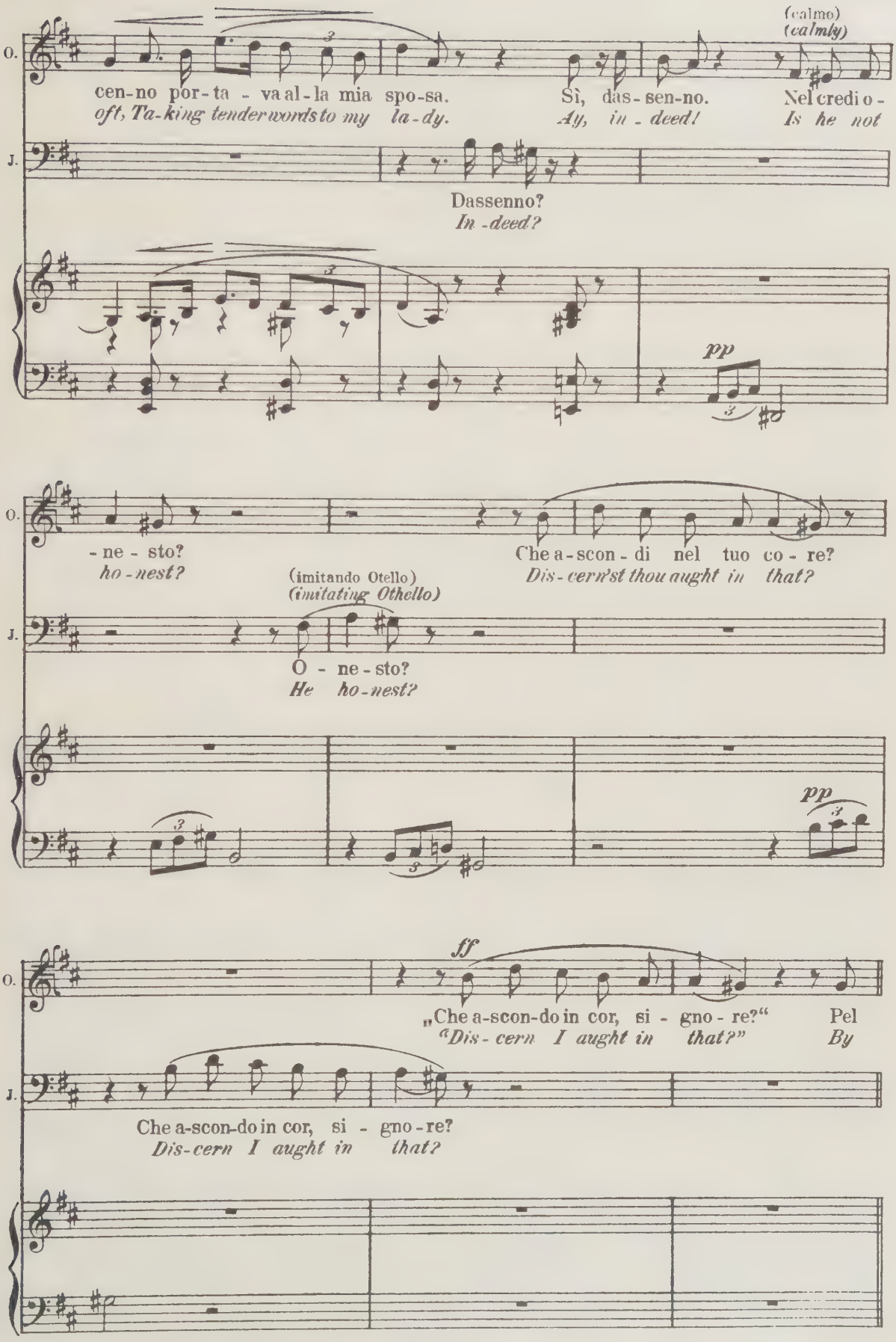
pp *p*

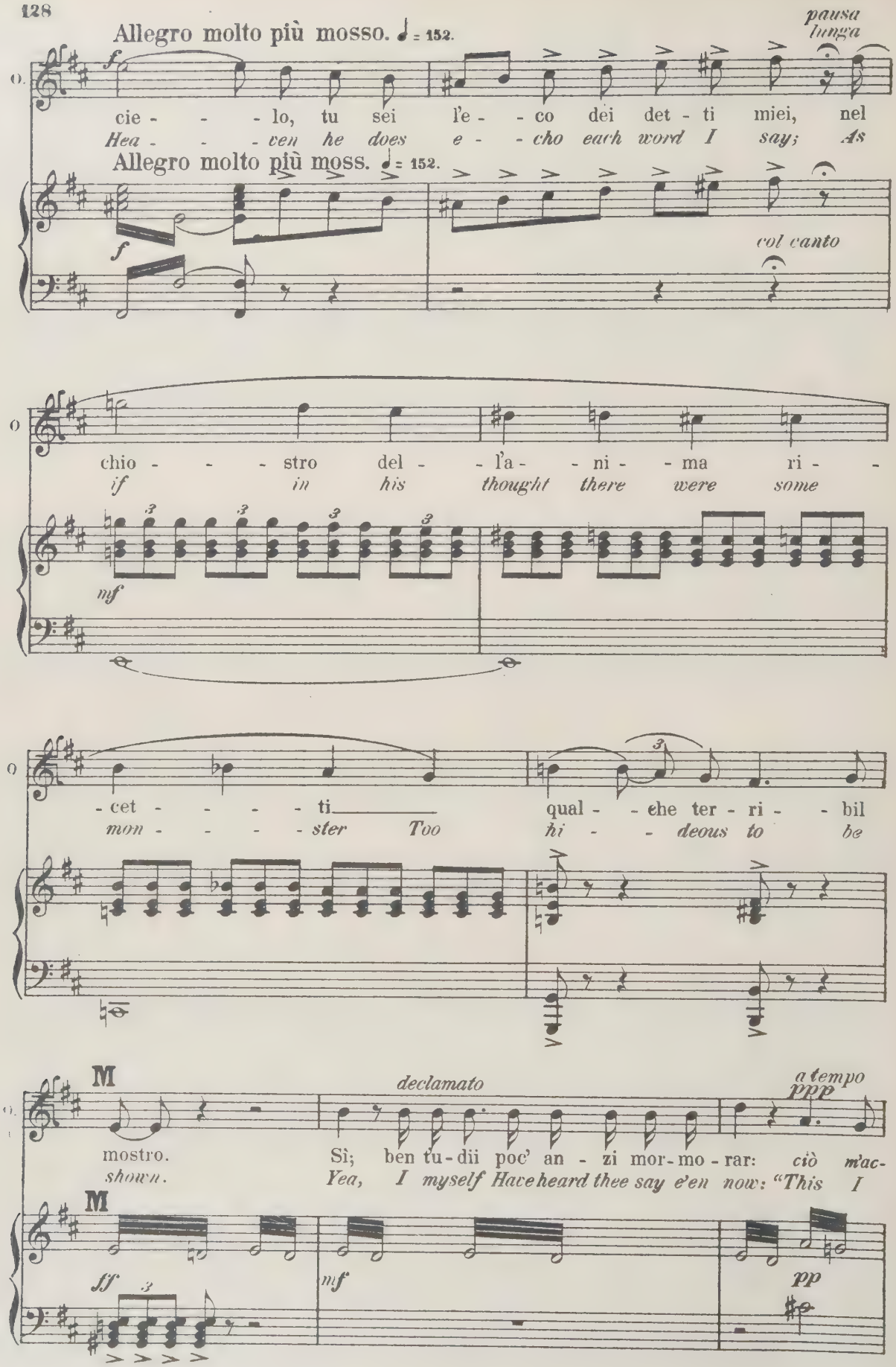
Scene III.

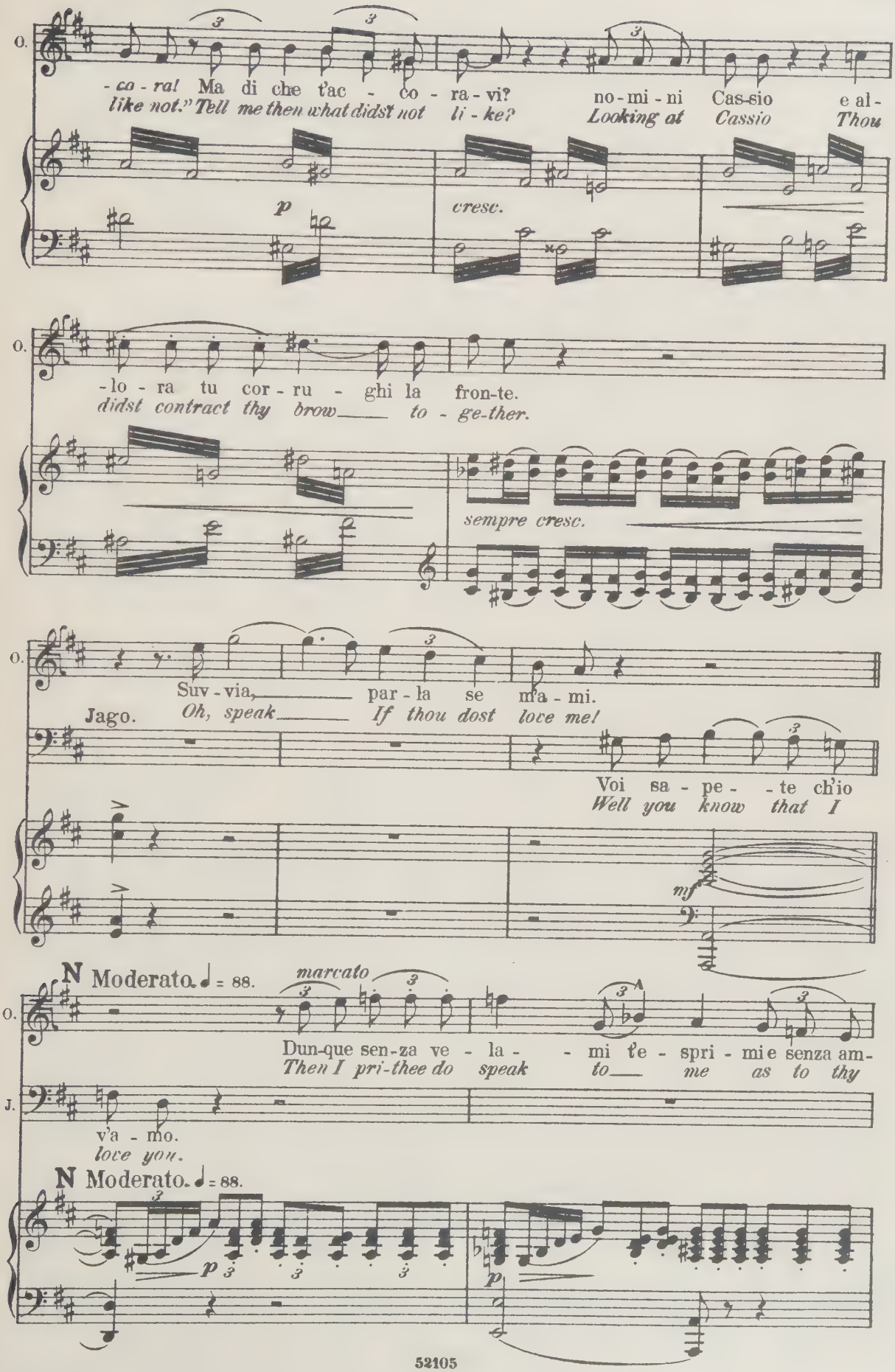

Assai moderato. ♩ = 84.
Otello.
(avvicinandosi a Jago)
(going up to Iago)
Che par - li?
What say'st thou?
(simulando di non aver visto Otello e fingendo di parlare fra sè)
(pretending not to see Othello and to be talking to himself.)
Jago.
Ciò m'ac - co - ra...
This I like not.
Nul-la... voi qui?
Nothing... you here?
Assai moderato. ♩ = 84.
O.
Co - lui che s'al - lon -
Was he who just now
J.
u - na va - na vo - ce m'u - scì dal lab - bro...
or, if aught, some id - le word Has es - caped me.
O.
- ta - na dal - la mia spo-sa, è Cas-sio?
par - ted From Des - de - mo - na not Cassio?
(e l'uno e l'altro si staccano dal verone)
(both come forward, away from the terrace)
J.
Cas-sio? no... quei si
Cas-sio? No! He in

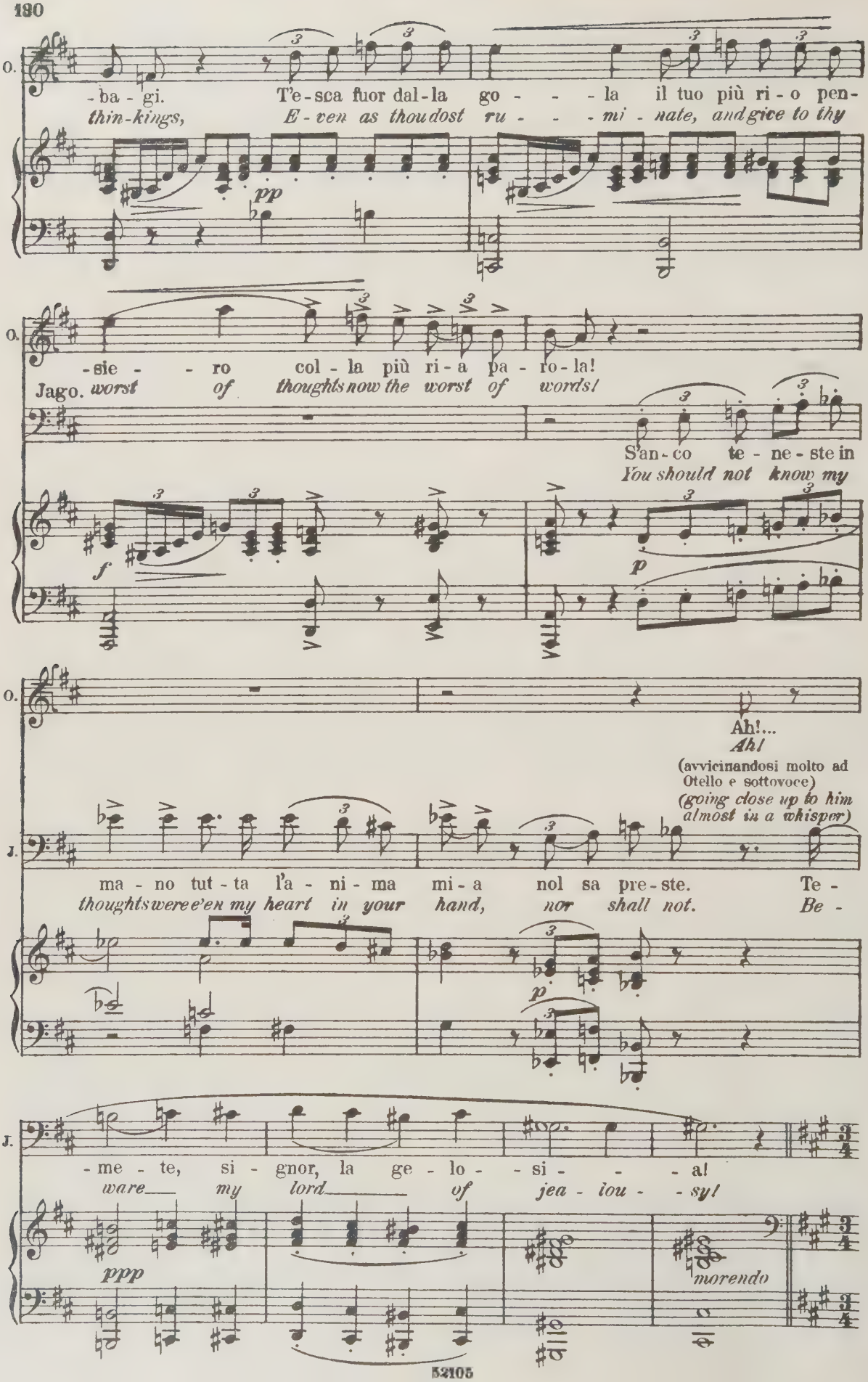

O.
K
Cre-do che Cassio ei fos-se.
I do be-lieve 'twas Cas-sio.
J.
scos-se come un reo nel ve - der - vi.
such wise guil-ty - like, would not leave her.
K
p
O.
Che bra - mi?...
What think you?
dolce
J.
Mio si - gno - re...
No, my lord!
Jago.
Cassio, nei pri-mi dì del vostro a-mor, De-sde-mo-na non co-no-sce-va?
Nothing... Did Mi-chael Cassio when you woo'd my la - dy know of your pas-sion?
pp

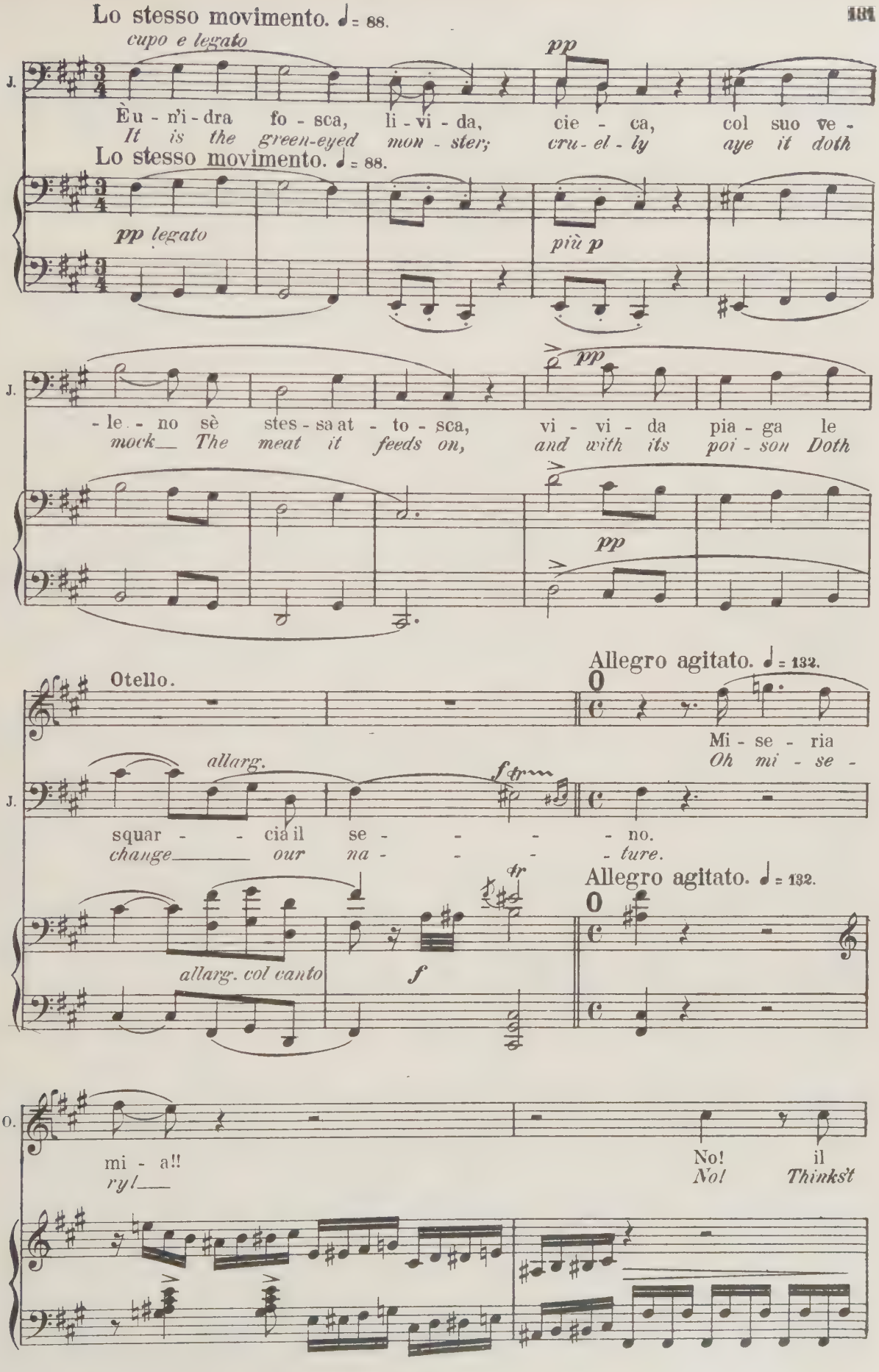

Otello.
Sì.
Yes.
Per-chè fai ta-le in-chie-sta?
Where-fore dost ask the question?
J.
Il mio pensiero è va go d'ub-
But for a sa-tis-faction of my
p
O.
L
Di'il tuo pen-sie-ro,
Why of thy thought I-
J.
-bî-e, non di ma-li-zia.
thought, No fur-ther harm.
sempre p
L
p
dolce
O.
Ja-go.
-a-go?
Spesso un mio do-no o un
He went be-tween us
J.
Vi con-fi-da-ste a Cas-sio?
And did you trust in Cas-sio?
A

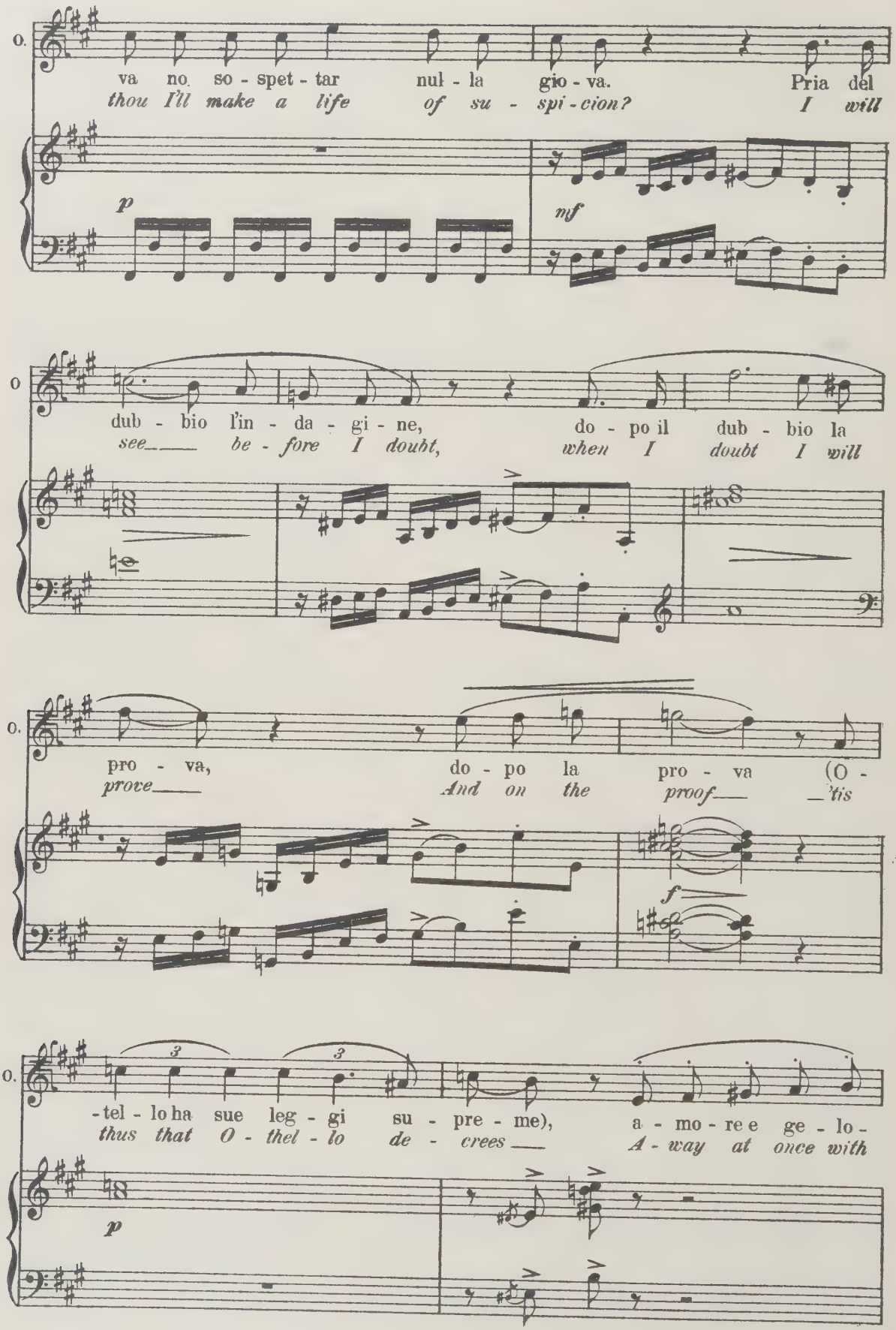

(calmo)
(calmly)
O.
cen-no por-ta - va al-la mia spo-sa.
oft, Ta-king tender words to my la-dy.
Sì, das-sen-no.
Ay, in-deed!
Nel credi o -
Is he not
J.
Dassenno?
In-deed?
pp
O.
- ne - sto?
ho-nest?
Che a-scon-di nel tuo co - re?
Dis-cern'st thou aught in that?
(imitando Otello)
(imitating Othello)
J.
O - ne - sto?
He ho-nest?
pp
O.
ff
„Che a-scon-do in cor, si - gno - re?"
"Dis-cern I aught in that?"
Pel
By
J.
Che a-scon-do in cor, si - gno - re?
Dis-cern I aught in that?

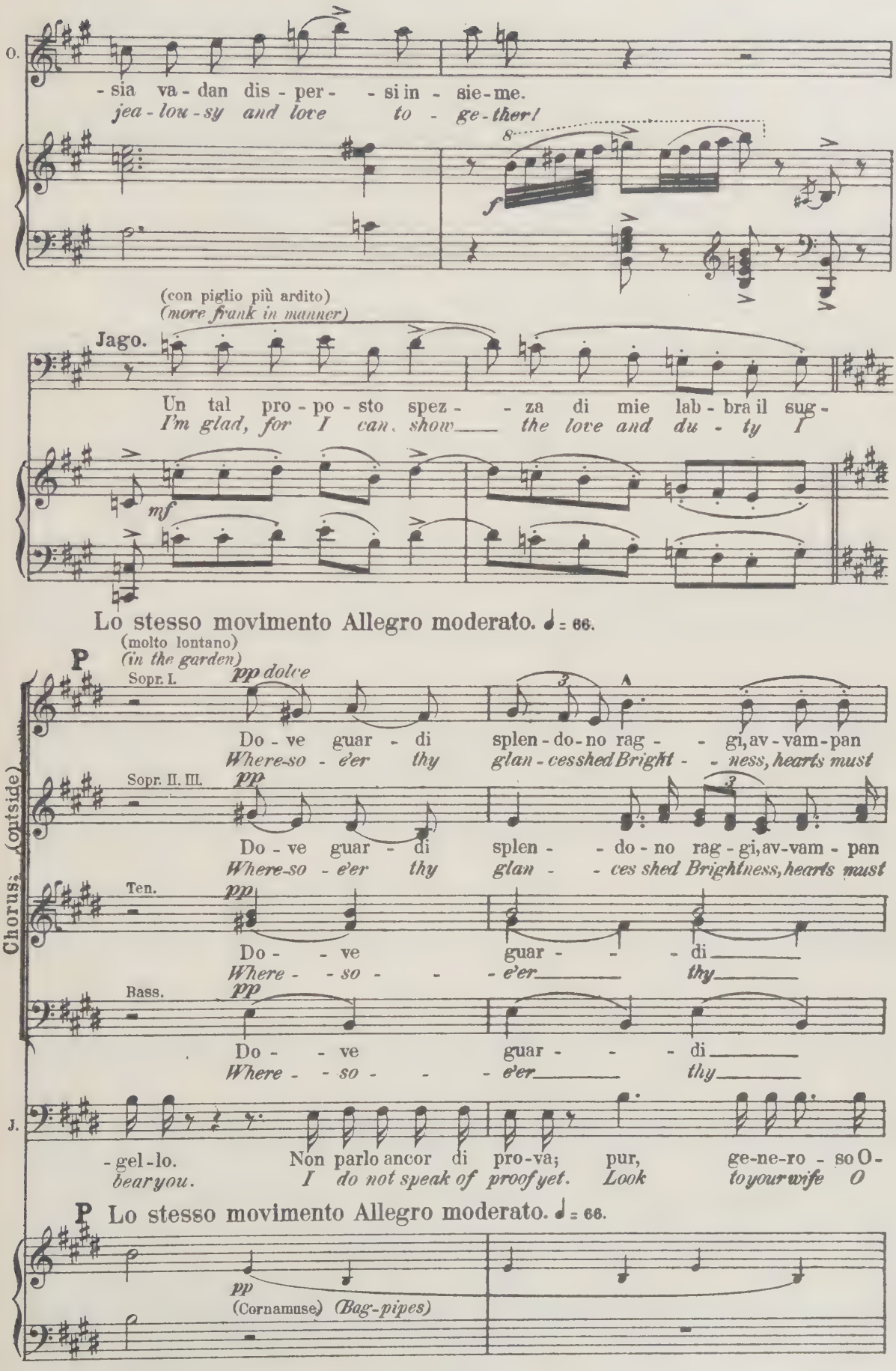

Allegro molto più mosso. ♩ = 152.
pausa lunga
f
cie - - - - lo, tu sei l'e - - co dei det - ti miei, nel
Hea - - - - ven he does e - - cho each word I say; As
Allegro molto più moss. ♩ = 152.
f
col canto
chio - - - stro del - - l'a - - ni - - ma ri - -
if in his thought there were some
mf
- cet - - - - - ti qual - - che ter - ri - - bil
mon - - - - ster Too hi - - deous to be
M
declamato
a tempo
ppp
mostro. Sì; ben tu - dii poc' an - zi mor - mo - rar: ciò m'ac-
shown. Yea, I myself Have heard thee say e'en now: "This I
M
ff
mf
pp

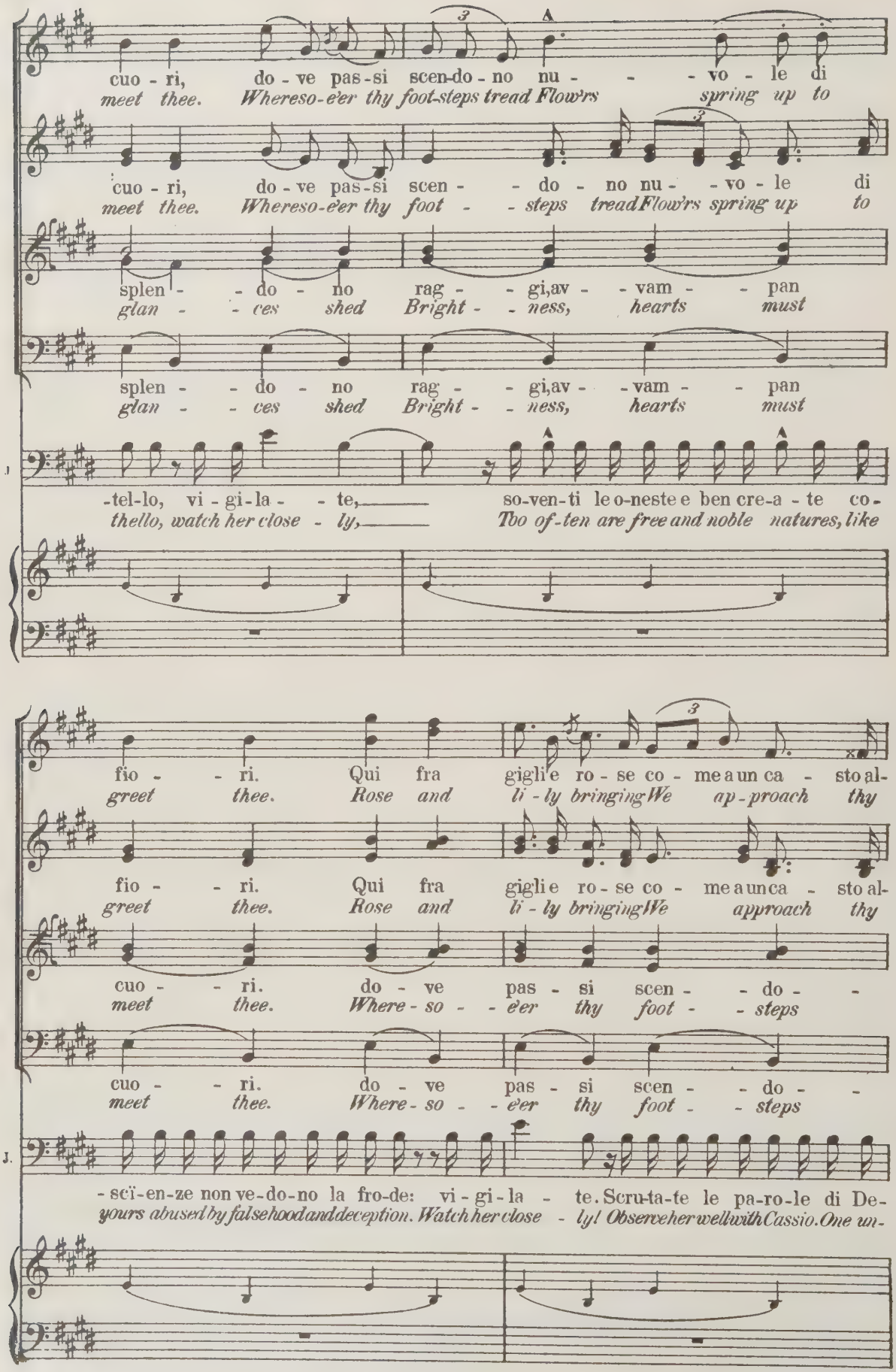

O.
-ca-ra! Ma di che t'ac - co - ra - vi? no-mi-ni Cas-sio e al-
like not." Tell me then what didst not li-ke? Looking at Cassio Thou
p
cresc.
O.
-lo - ra tu cor - ru - ghi la fron-te.
didst contract thy brow to - ge-ther.
sempre cresc.
O.
Suv-via, par-la se m'a-mi.
Jago. Oh, speak If thou dost love me!
Voi sa - pe - te ch'io
Well you know that I
mf
N Moderato. ♩ = 88.
marcato
O.
Dun-que sen-za ve - la - mi t'e - spri - mi e senza am-
Then I pri-thee do speak to me as to thy
J.
v'a - mo.
love you.
N Moderato. ♩ = 88.
p
p

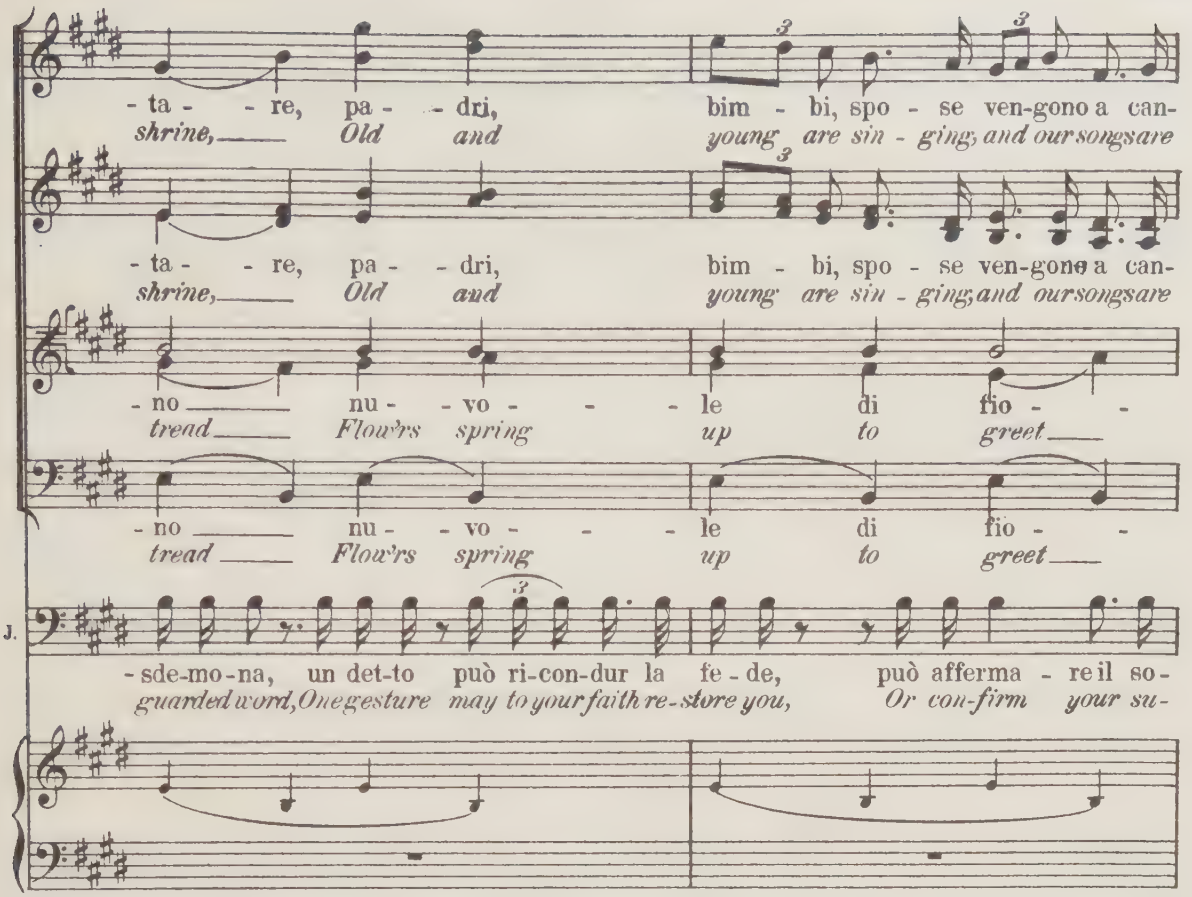

O.
-ba-gi. T'e-sca fuor dal-la go- - - -la il tuo più ri-o pen-
thin-kings, E-ven as thou dost ru- - - -mi-nate, and give to thy
pp
O.
-sie- - -ro col-la più ri-a pa-ro-la!
Jago. worst of thoughts now the worst of words!
S'an-co te-ne-ste in
You should not know my
f
p
O.
Ah!...
Ah!
(avvicinandosi molto ad Otello e sottovoce)
(going close up to him almost in a whisper)
J.
ma-no tut-ta l'a-ni-ma mi-a nol sa pre-ste. Te-
thoughts were e'en my heart in your hand, nor shall not. Be-
p
J.
-me-te, si-gnor, la ge-lo- -si- -a!
ware my lord of jea-lou- -sy!
ppp
morendo

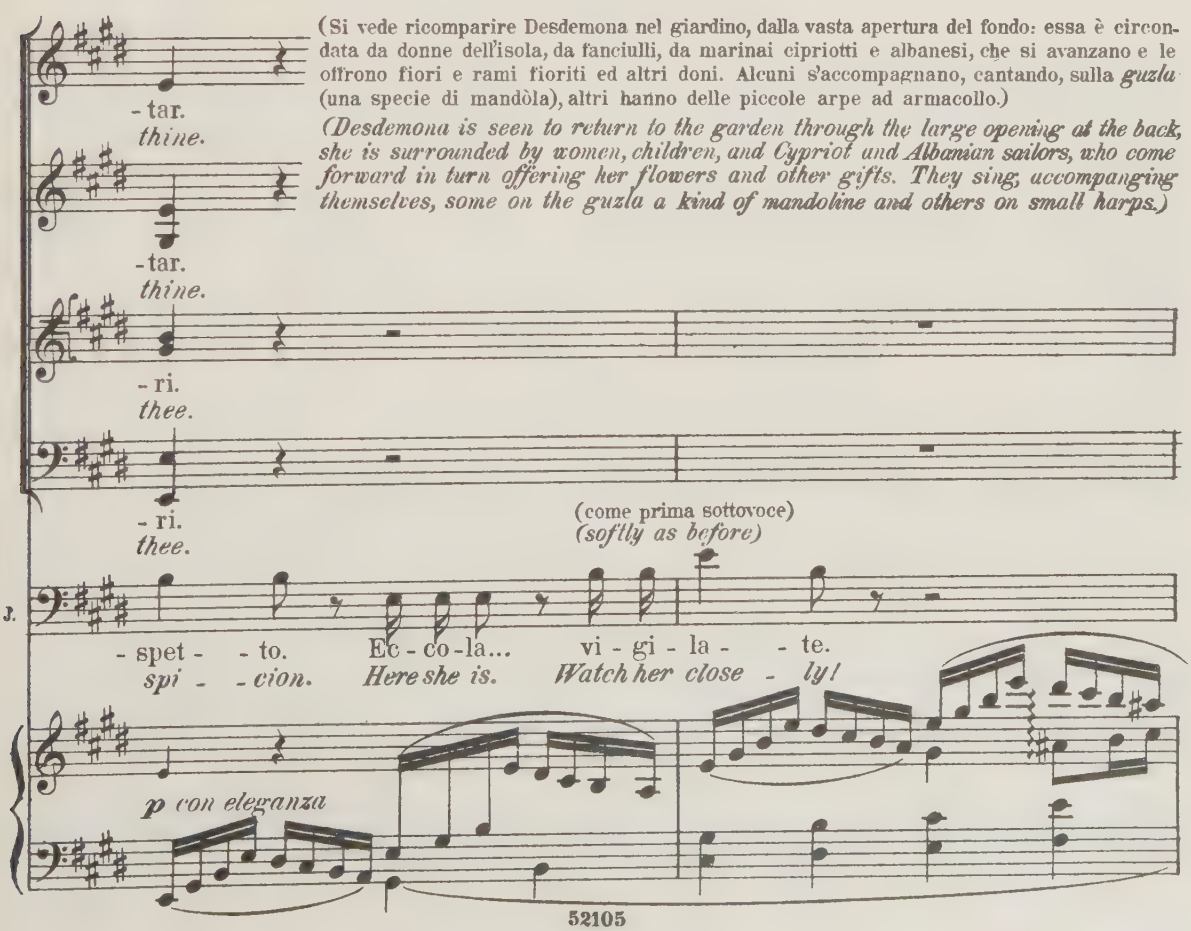

Lo stesso movimento. ♩= 88.
cupo e legato
pp
J.
È u - n'i - dra fo - sca, li - vi - da, cie - ca, col suo ve -
It is the green-eyed mon - ster; cru - el - ly aye it doth
Lo stesso movimento. ♩= 88.
pp legato
più p
J.
- le - no sè stes - sa at - to - sca, vi - vi - da pia - ga le
mock_ The meat it feeds on, and with its poi - son Doth
pp
pp
Otello.
Allegro agitato. ♩= 132.
0
Mi - se - ria
Oh mi - se -
allarg.
f tr
J.
squar - - cia il se - - - - - no.
change_ our na - - - - - ture.
tr
Allegro agitato. ♩= 132.
0
allarg. col canto
f
O.
mi - a!!
ry!_
No! il
No! Think'st


O.
va no so - spet - tar nul - la gio - va. Pria del
thou I'll make a life of su - spi - cion? I will
p
mf
O
dub - bio l'in - da - gi - ne, do - po il dub - bio la
see be - fore I doubt, when I doubt I will
O.
pro - va, do - po la pro - va (O -
prove And on the proof 'tis
f
O.
-tel - lo ha sue leg - gi su - pre - me), a - mo - re e ge - lo -
thus that O - thel - lo de - crees A - way at once with
p


O.
- sia va - dan dis - per - - si in - sie - me.
jea - lou - sy and love to - ge - ther!
(con piglio più ardito)
(more frank in manner)
Jago.
Un tal pro - po - sto spez - - za di mie lab - bra il sug -
I'm glad, for I can show the love and du - ty I
mf
Lo stesso movimento Allegro moderato. ♩ = 66.
(molto lontano)
(in the garden)
P
Sopr. I.
pp dolce
Do - ve guar - di splen - do - no rag - - gi, av - vam - pan
Where - so - e'er thy glan - ces shed Bright - - ness, hearts must
Sopr. II. III.
pp
Do - ve guar - di splen - - do - no rag - gi, av - vam - pan
Where - so - e'er thy glan - - ces shed Brightness, hearts must
Ten.
pp
Do - - ve guar - - - di
Where - - so - - - e'er thy
Bass.
pp
Do - - ve guar - - - di
Where - - so - - - e'er thy
Chorus. (outside)
J.
- gel - lo. Non parlo ancor di pro - va; pur, ge - ne - ro - so O -
bear you. I do not speak of proof yet. Look to your wife O
P Lo stesso movimento Allegro moderato. ♩ = 66.
pp
(Cornamuse) (Bag - pipes)

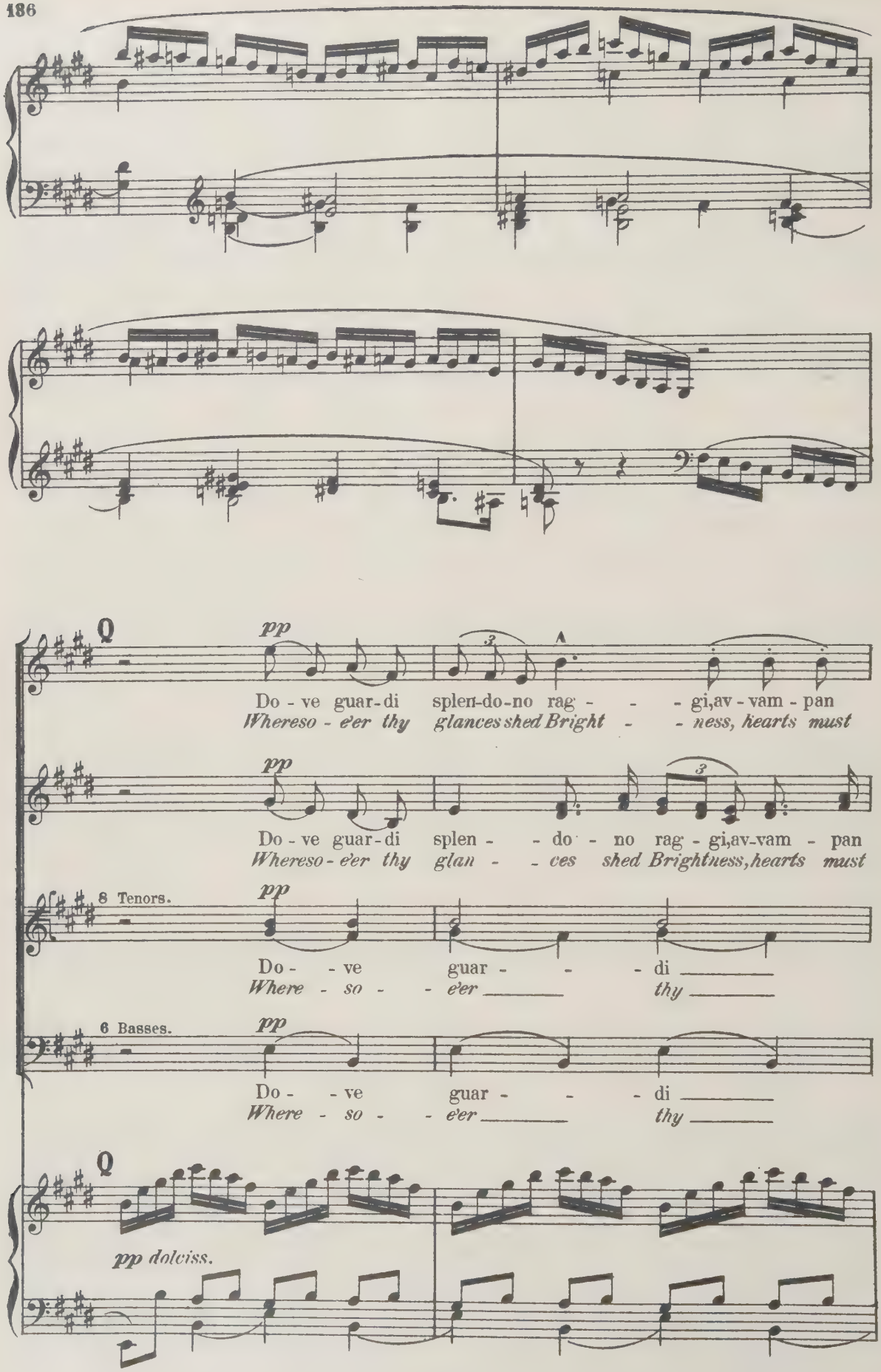

cuo - ri, do - ve pas - si scen-do - no nu - - - vo - le di
meet thee. Whereso-e'er thy foot-steps tread Flow'rs spring up to
cuo - ri, do - ve pas - si scen - - do - no nu - - vo - le di
meet thee. Whereso-e'er thy foot - - steps tread Flow'rs spring up to
splen - - do - no rag - - gi,av - - vam - - pan
glan - - ces shed Bright - - ness, hearts must
splen - - do - no rag - - gi,av - - vam - - pan
glan - - ces shed Bright - - ness, hearts must
-tel-lo, vi - gi-la - - te, so-ven-ti le o-neste e ben cre-a - te co-
thello, watch her close - ly, Too of-ten are free and noble natures, like
fio - - ri. Qui fra gigli e ro - se co - me a un ca - sto al-
greet thee. Rose and li - ly bringing We ap - proach thy
fio - - ri. Qui fra gigli e ro - se co - me a un ca - sto al-
greet thee. Rose and li - ly bringing We approach thy
cuo - - ri. do - ve pas - si scen - - do -
meet thee. Where - so - - e'er thy foot - - steps
cuo - - ri. do - ve pas - si scen - - do -
meet thee. Where - so - - e'er thy foot - - steps
-scï-en-ze non ve-do-no la fro-de: vi - gi-la - te. Scru-ta-te le pa-ro-le di De-
yours abused by falsehood and deception. Watch her close - ly! Observe her well with Cassio. One un-

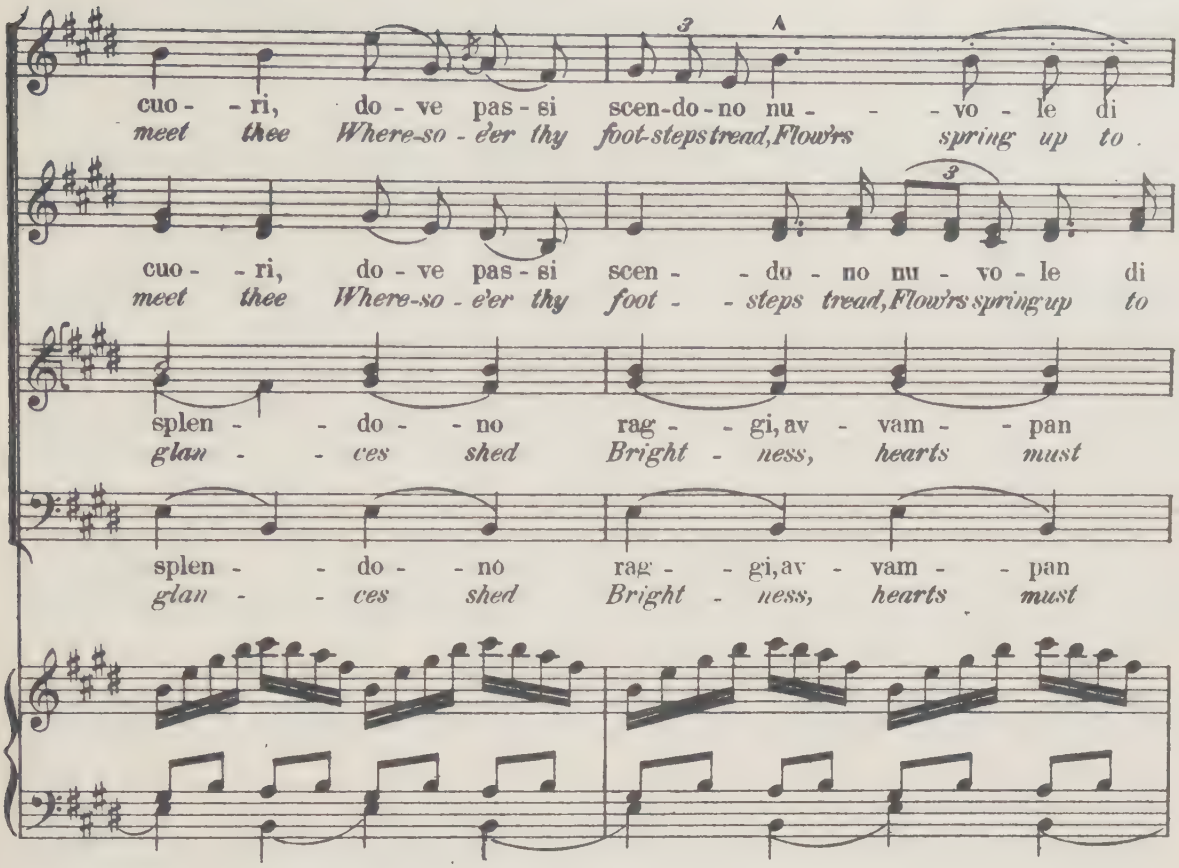


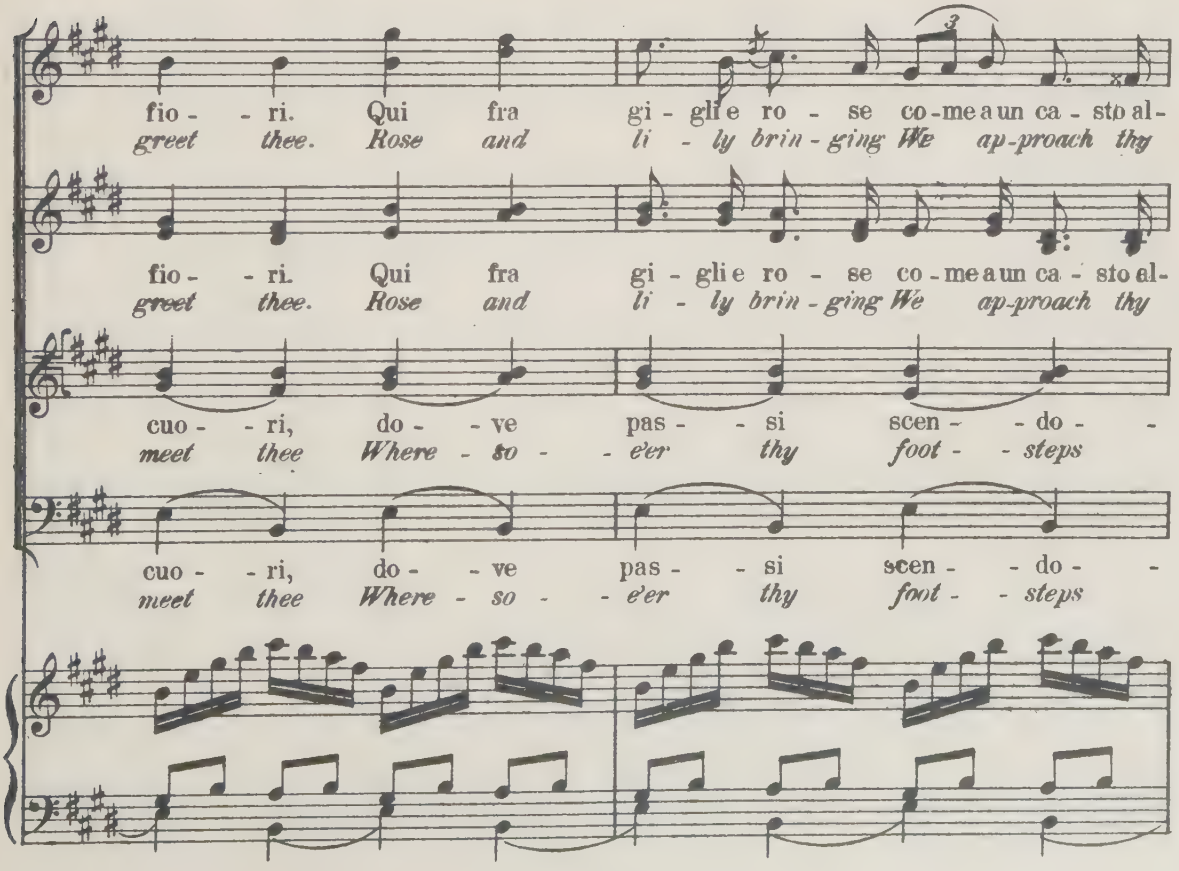


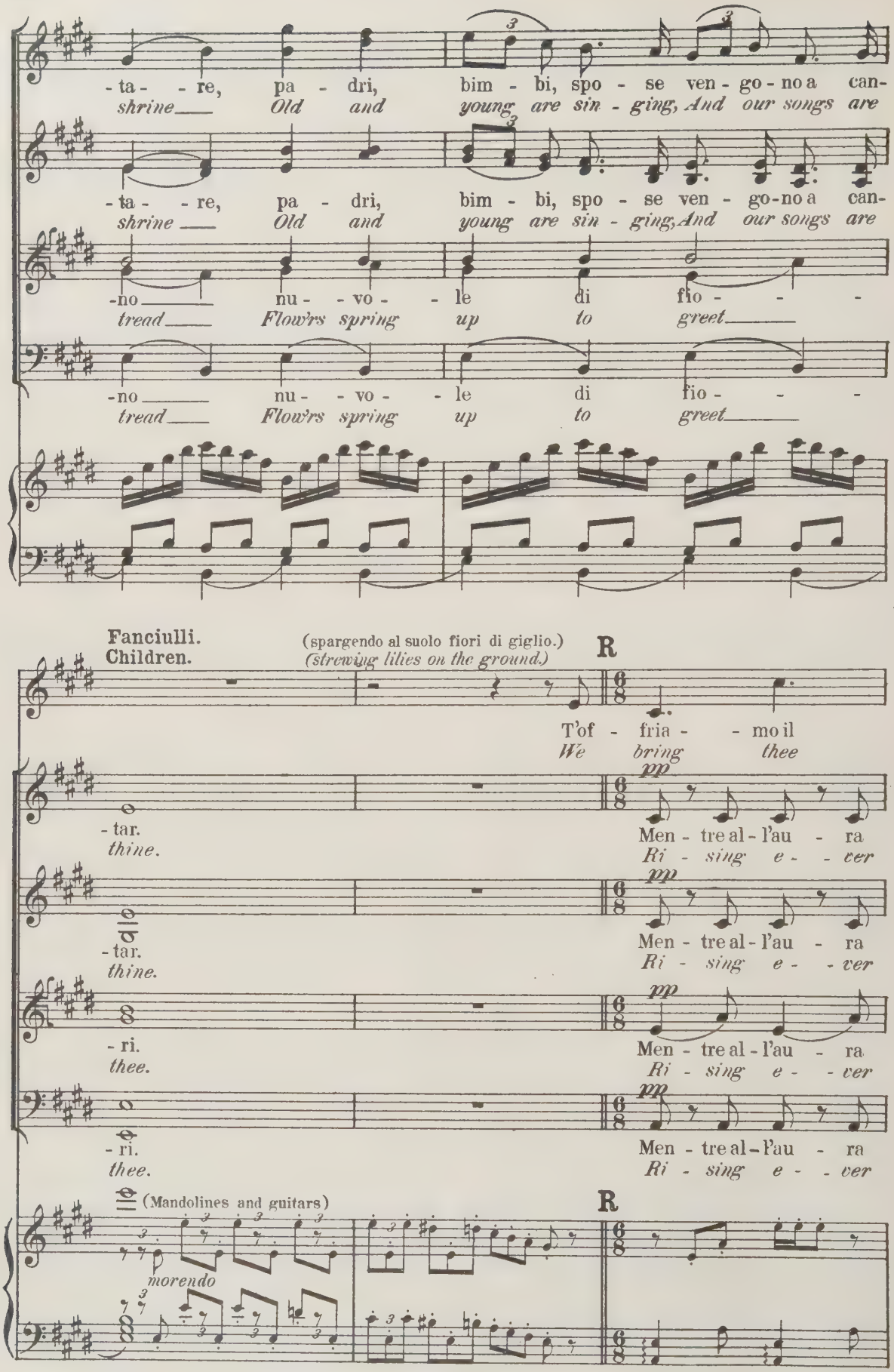
(Si vede ricomparire Desdemona nel giardino, dalla vasta apertura del fondo: essa è circondata da donne dell'isola, da fanciulli, da marinai cipriotti e albanesi, che si avanzano e le offrono fiori e rami fioriti ed altri doni. Alcuni s'accompagnano, cantando, sulla *guzla* (una specie di mandòla), altri hanno delle piccole arpe ad armacollo.)

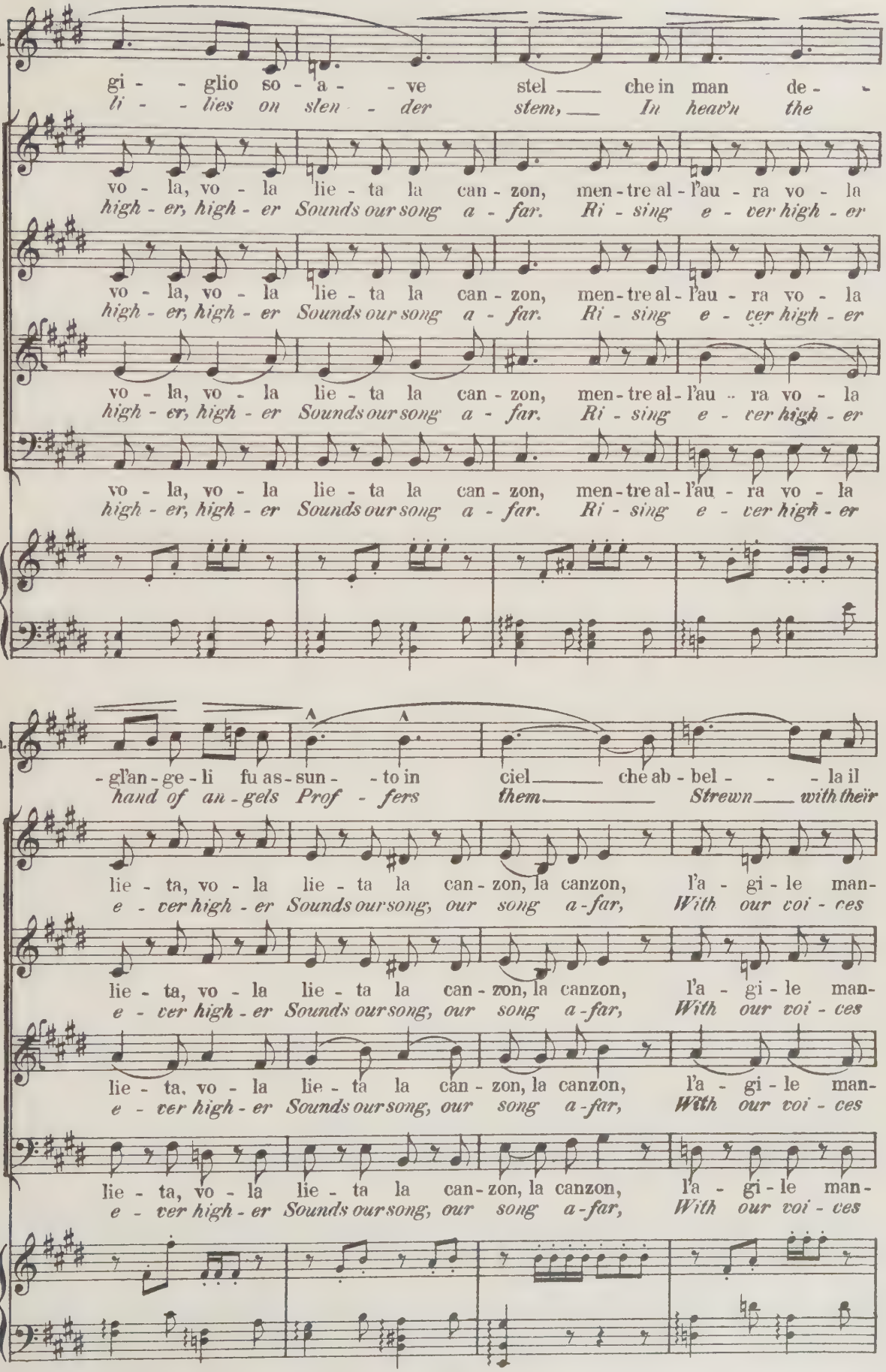
(Desdemona is seen to return to the garden through the large opening at the back, she is surrounded by women, children, and Cypriot and Albanian sailors, who come forward in turn offering her flowers and other gifts. They sing, accompanging themselves, some on the guzla a kind of mandoline and others on small harps.)

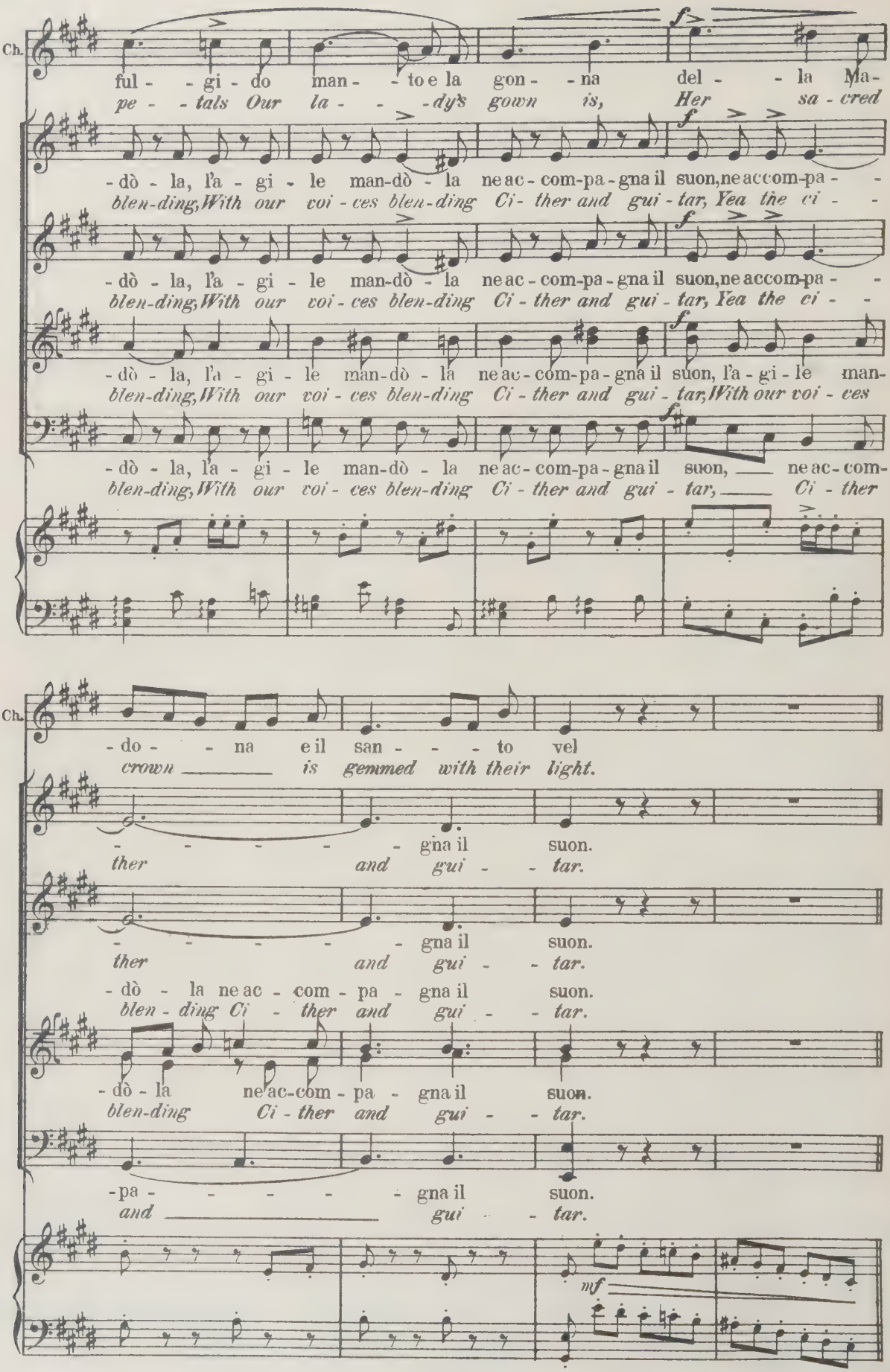

Q
pp
Do - ve guar - di splen - do - no rag - - - gi, av - vam - pan
Whereso - e'er thy glances shed Bright - - ness, hearts must
pp
Do - ve guar - di splen - - do - no rag - gi, av - vam - pan
Whereso - e'er thy glan - - ces shed Brightness, hearts must
8 Tenors.
pp
Do - - ve guar - - - di
Where - so - - e'er thy
6 Basses.
pp
Do - - ve guar - - - di
Where - so - - e'er thy
Q
pp dolciss.

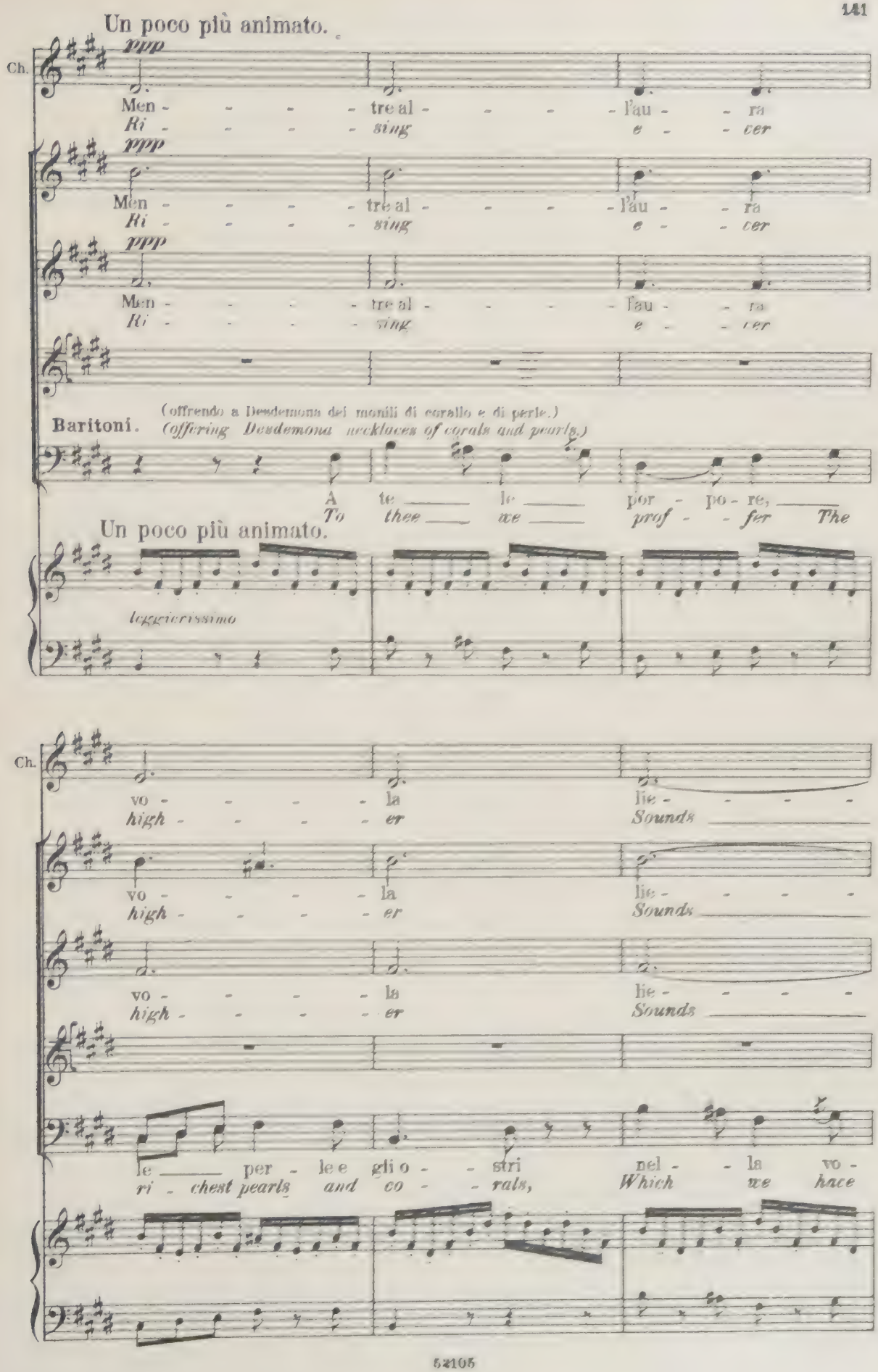

cuo - - ri, do - ve pas - si scen-do-no nu - - - vo - le di
meet thee Where-so - e'er thy foot-steps tread, Flow'rs spring up to
cuo - - ri, do - ve pas - si scen - - do - no nu - vo - le di
meet thee Where-so - e'er thy foot - - steps tread, Flow'rs spring up to
splen - - do - - no rag - - gi, av - vam - - pan
glan - - ces shed Bright - ness, hearts must
splen - - do - - no rag - - gi, av - vam - - pan
glan - - ces shed Bright - ness, hearts must

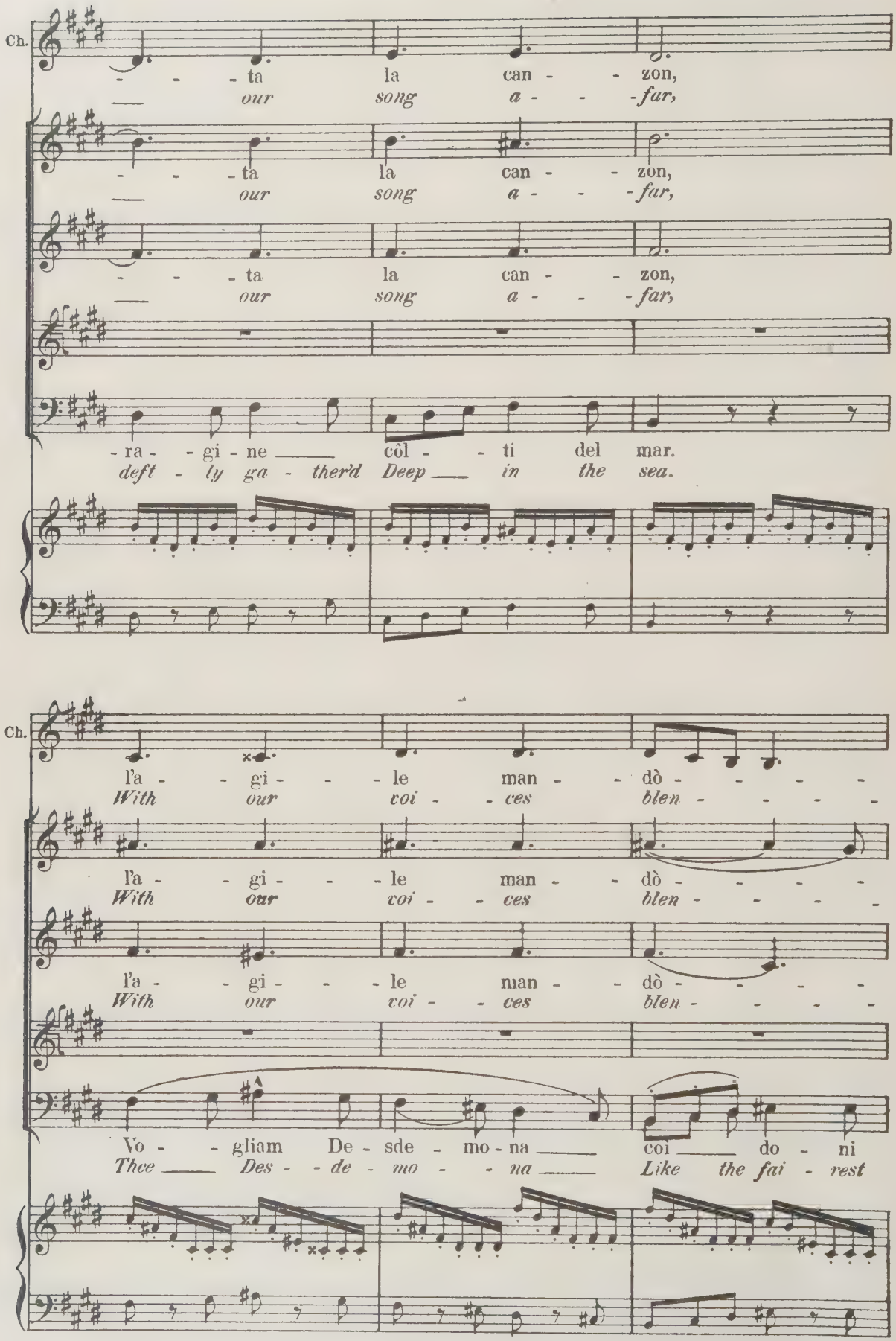

fio - - ri. Qui fra gi - gli e ro - se co - me a un ca - sto al-
greet thee. Rose and li - ly brin - ging We ap-proach thy
fio - - ri. Qui fra gi - gli e ro - se co - me a un ca - sto al-
greet thee. Rose and li - ly brin - ging We ap-proach thy
cuo - - ri, do - - ve pas - - si scen - - do - -
meet thee Where - so - - e'er thy foot - - steps
cuo - - ri, do - - ve pas - - si scen - - do - -
meet thee Where - so - - e'er thy foot - - steps

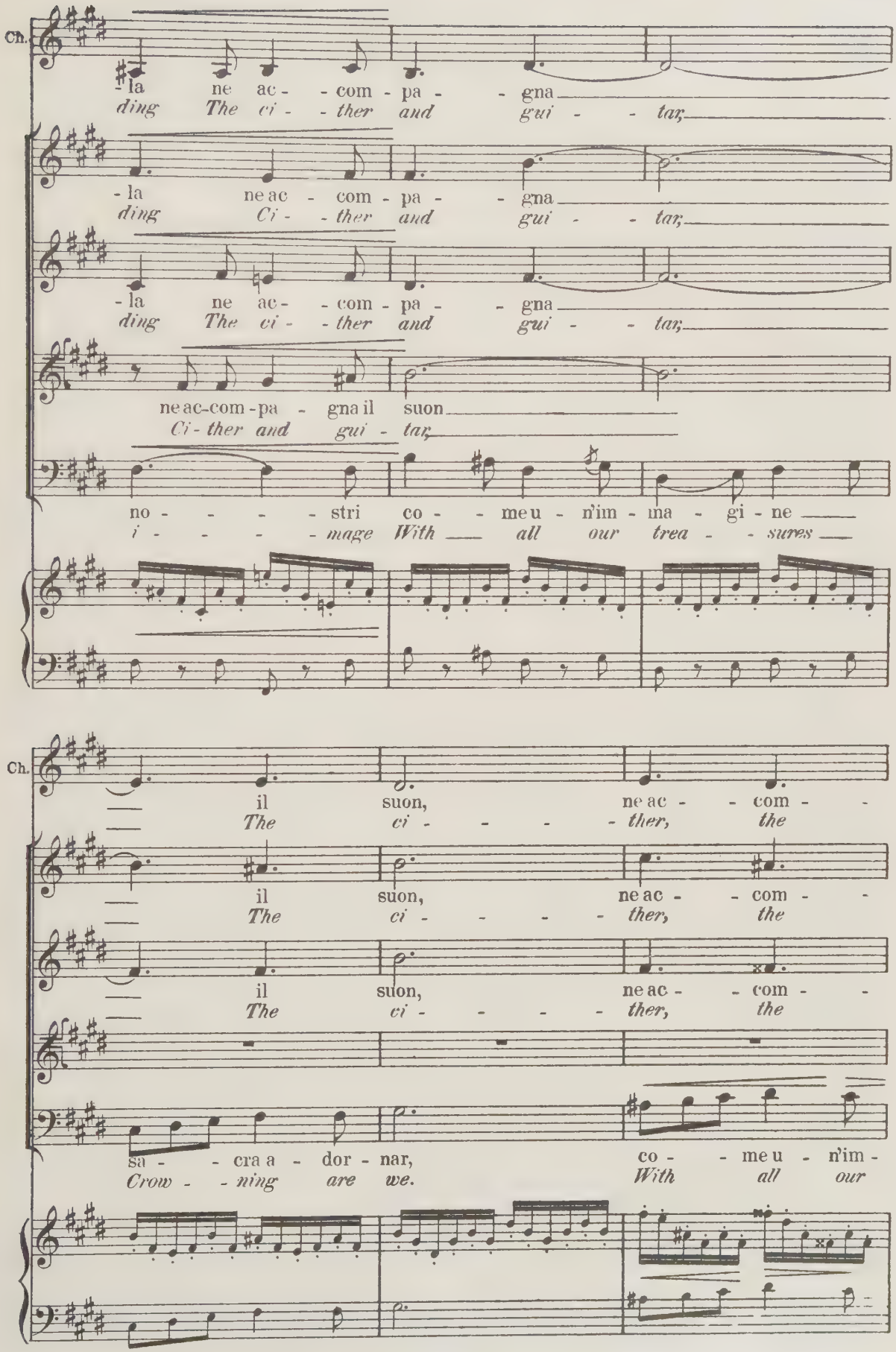

-ta- - re, pa - dri, bim - bi, spo - se ven - go - no a can-
shrine Old and young are sin - ging, And our songs are
-ta- - re, pa - dri, bim - bi, spo - se ven - go - no a can-
shrine Old and young are sin - ging, And our songs are
-no nu - - vo - - le di fio - - -
tread Flow'rs spring up to greet
-no nu - - vo - - le di fio - - -
tread Flow'rs spring up to greet
Fanciulli.
Children.
(spargendo al suolo fiori di giglio.)
(strewing lilies on the ground.)
R
T'of - fria - - mo il
We bring thee
pp
- tar.
thine.
Men - tre al - l'au - ra
Ri - sing e - - ver
- tar.
thine.
Men - tre al - l'au - ra
Ri - sing e - - ver
- ri.
thee.
Men - tre al - l'au - ra
Ri - sing e - - ver
- ri.
thee.
Men - tre al - l'au - ra
Ri - sing e - - ver
(Mandolines and guitars)
R
morendo

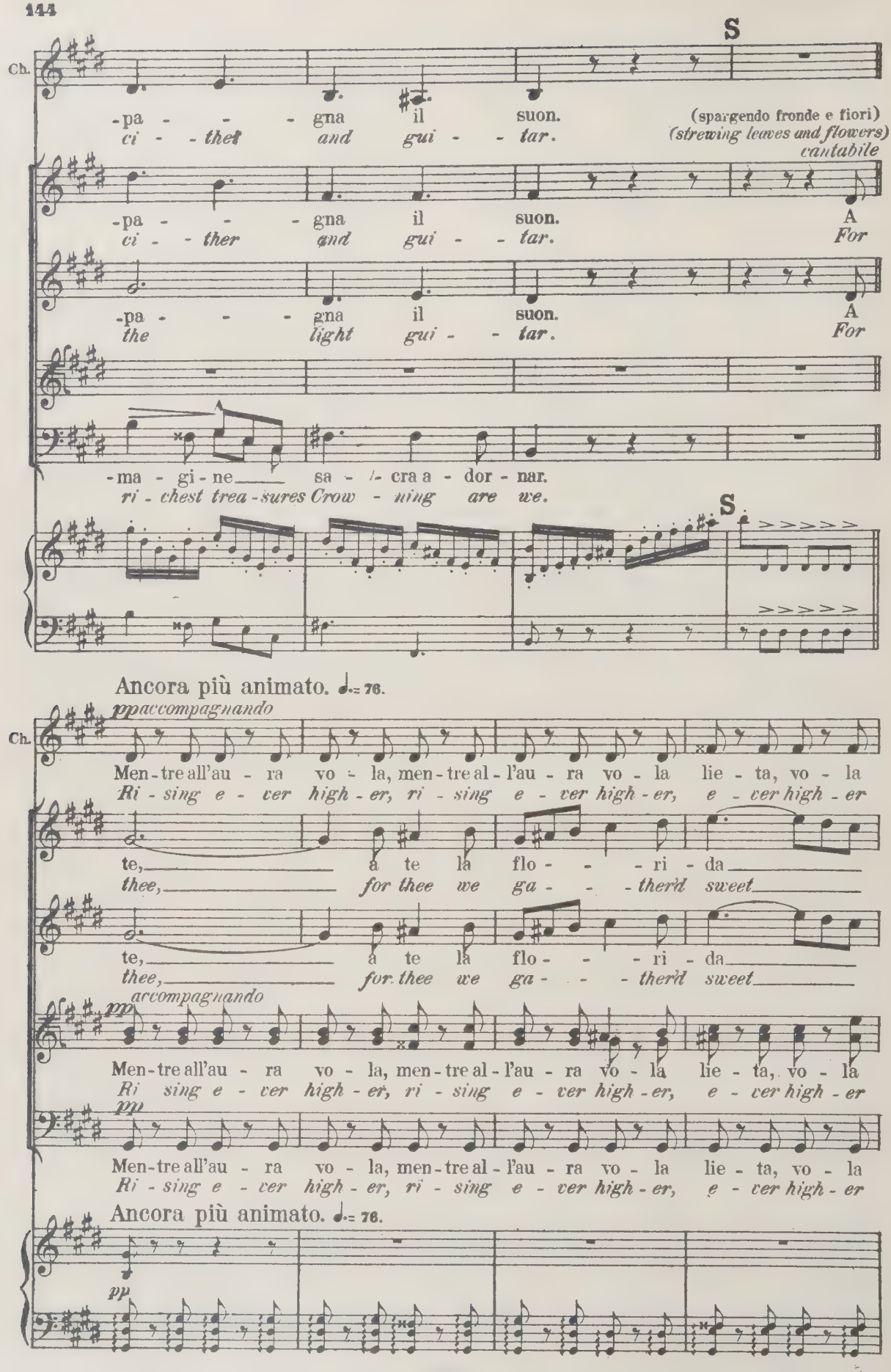

Ch.
gi - - glio so - a - - ve stel — che in man de - -
li - - lies on slen - der stem, — In heav'n the
vo - la, vo - la lie - ta la can - zon, men - tre al - l'au - ra vo - la
high - er, high - er Sounds our song a - far. Ri - sing e - ver high - er
vo - la, vo - la lie - ta la can - zon, men - tre al - l'au - ra vo - la
high - er, high - er Sounds our song a - far. Ri - sing e - ver high - er
vo - la, vo - la lie - ta la can - zon, men - tre al - l'au - ra vo - la
high - er, high - er Sounds our song a - far. Ri - sing e - ver high - er
vo - la, vo - la lie - ta la can - zon, men - tre al - l'au - ra vo - la
high - er, high - er Sounds our song a - far. Ri - sing e - ver high - er
Ch.
A A
- gl'an - ge - li fu as - sun - - to in ciel — che ab - bel - - - la il
hand of an - gels Prof - fers them. — Strewn — with their
lie - ta, vo - la lie - ta la can - zon, la canzon, l'a - gi - le man -
e - ver high - er Sounds our song, our song a - far, With our voi - ces
lie - ta, vo - la lie - ta la can - zon, la canzon, l'a - gi - le man -
e - ver high - er Sounds our song, our song a - far, With our voi - ces
lie - ta, vo - la lie - ta la can - zon, la canzon, l'a - gi - le man -
e - ver high - er Sounds our song, our song a - far, With our voi - ces
lie - ta, vo - la lie - ta la can - zon, la canzon, l'a - gi - le man -
e - ver high - er Sounds our song, our song a - far, With our voi - ces

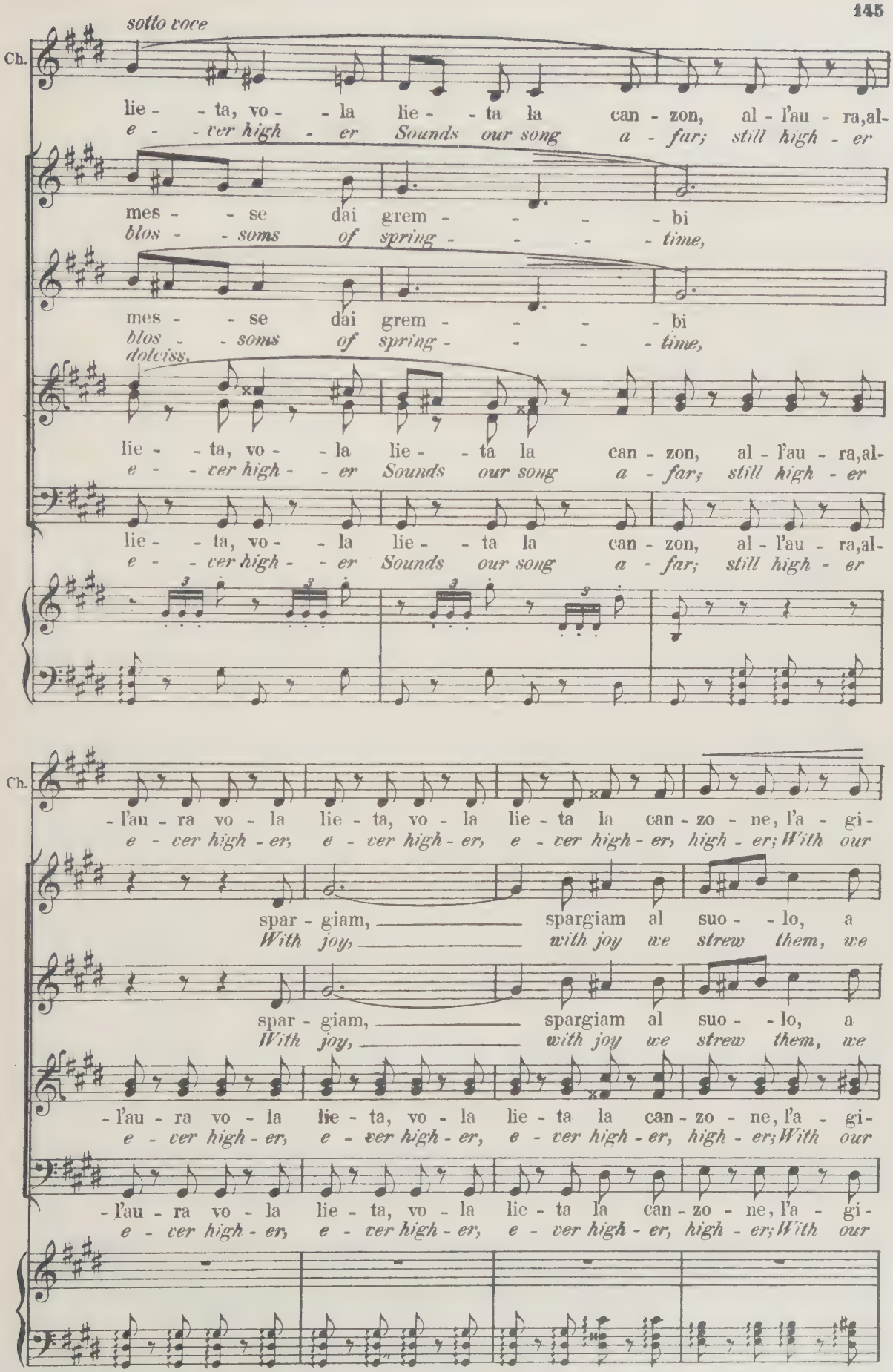

Ch.
ful - - gi - do man - - to e la gon - - na del - - la Ma-
pe - - tals Our la - - - dy's gown is, Her sa - cred
-dò - la, l'a - gi - le man-dò - la ne ac - com-pa - gna il suon, ne accom-pa - -
blen-ding, With our voi - ces blen-ding Ci - ther and gui - tar, Yea the ci - -
-dò - la, l'a - gi - le man-dò - la ne ac - com-pa - gna il suon, l'a - gi - le man-
blen-ding, With our voi - ces blen-ding Ci - ther and gui - tar, With our voi - ces
-dò - la, l'a - gi - le man-dò - la ne ac - com-pa - gna il suon, ne ac - com-
blen-ding, With our voi - ces blen-ding Ci - ther and gui - tar, Ci - ther
Ch.
-do - na e il san - - - to vel
crown is gemmed with their light.
- - - - - gna il suon.
ther and gui - - tar.
- - - - - gna il suon.
ther and gui - - tar.
-dò - la ne ac - com - pa - gna il suon.
blen - ding Ci - ther and gui - - tar.
-dò - la ne ac-com - pa - gna il suon.
blen-ding Ci - ther and gui - - tar.
-pa - - - - - gna il suon.
and gui - - tar.
mf

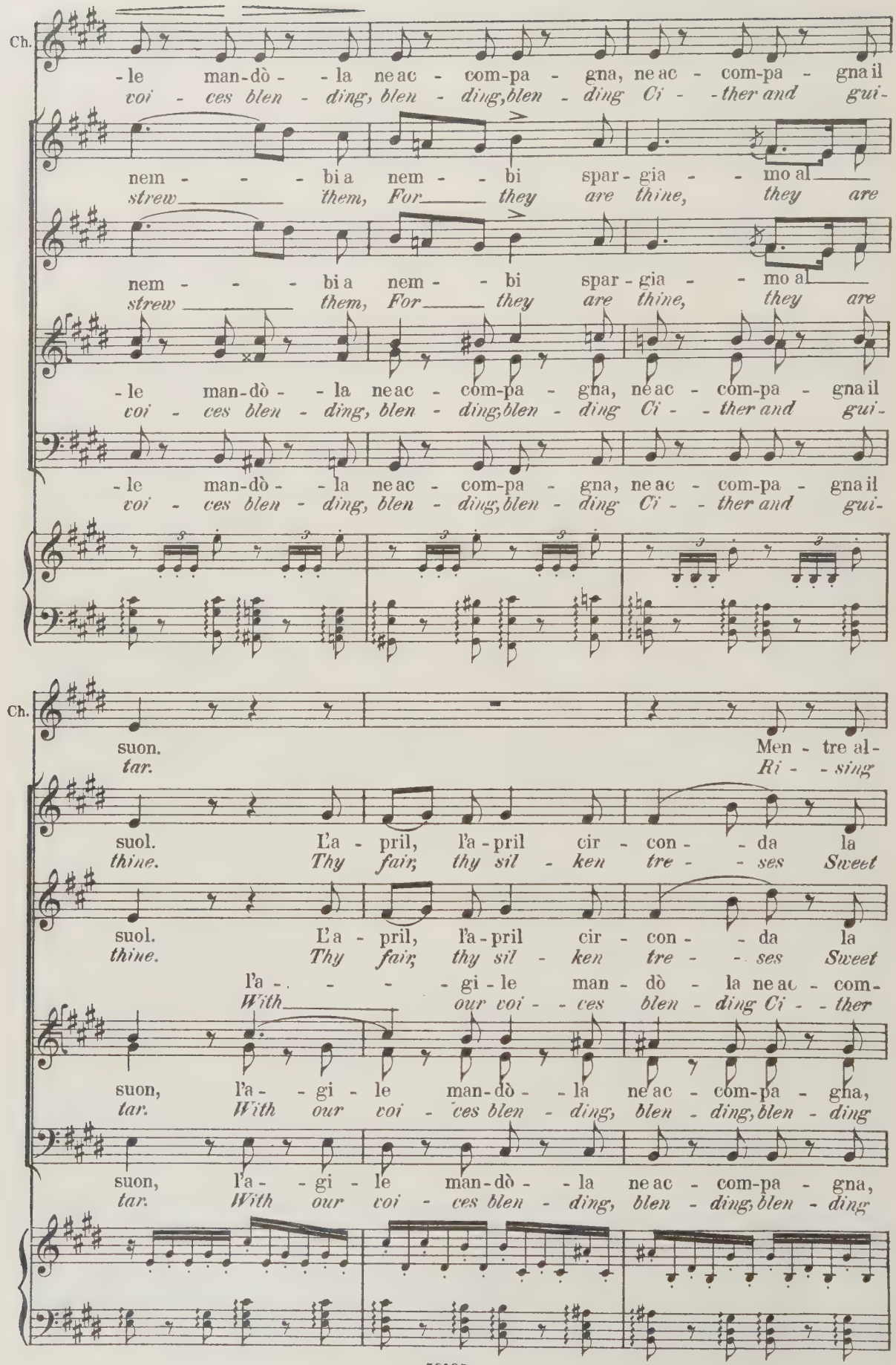

Un poco più animato.
Ch.
ppp
Men - - - - tre al - - - - l'au - - ra
Ri - - - - sing e - - cer
Baritoni.
(offrendo a Desdemona dei monili di corallo e di perle.)
(offering Desdemona necklaces of corals and pearls.)
A te le por - po - re,
To thee we prof - fer The
leggierissimo
vo - - - - la lie - - - -
high - - - - er Sounds
le per - le e gli o - stri nel - la vo -
ri - chest pearls and co - rals, Which we hace

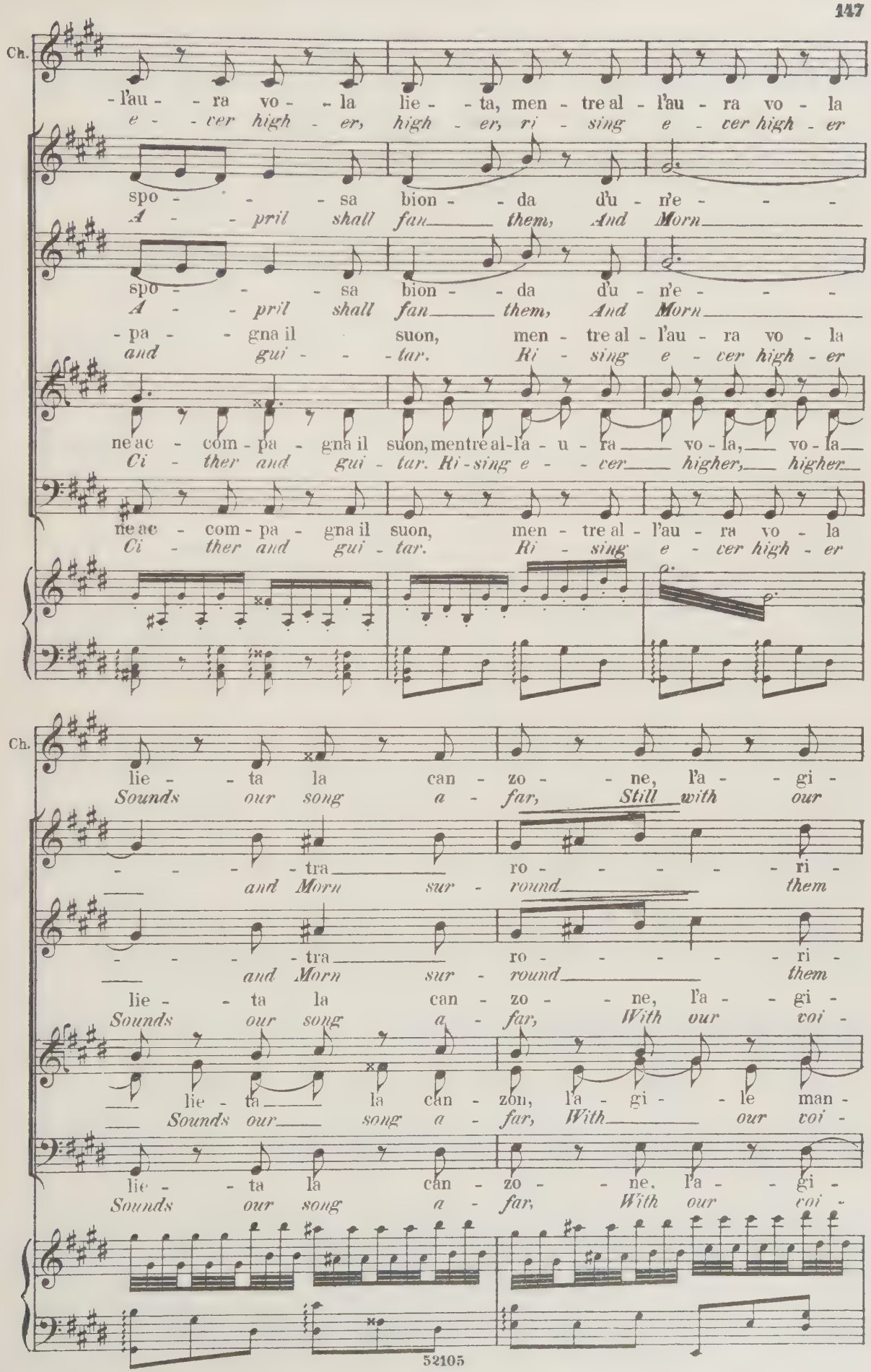

Ch.
- - - ta la can - - zon,
— our song a - - - far,
- - - ta la can - - zon,
— our song a - - - far,
- - - ta la can - - zon,
— our song a - - - far,
-ra - - gi - ne — côl - - ti del mar.
deft - ly ga - ther'd Deep — in the sea.
Ch.
l'a - - gi - - - le man - - dò - - - - -
With our voi - - ces blen - - - - -
l'a - - gi - - - le man - - dò - - - - -
With our voi - - ces blen - - - - -
l'a - - gi - - - le man - - dò - - - - -
With our voi - - ces blen - - - - -
Vo - - gliam De - sde - mo - na — coi — do - ni
Thee — Des - - de - mo - - na — Like the fai - rest

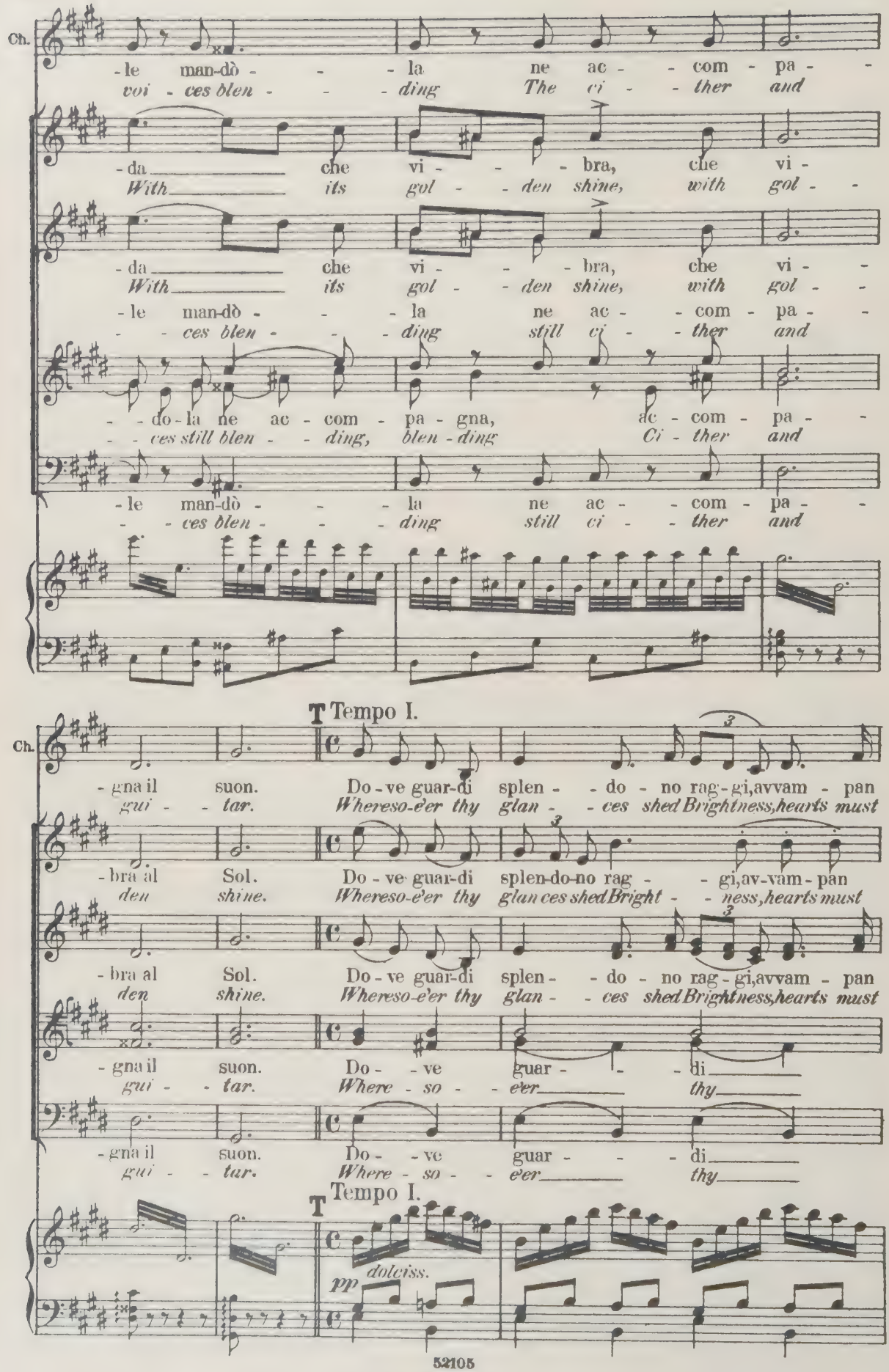

Ch.
-la ne ac- -com-pa- -gna
ding The ci- -ther and gui- -tar,
-la ne ac- -com-pa- -gna
ding Ci- -ther and gui- -tar,
-la ne ac- -com-pa- -gna
ding The ci- -ther and gui- -tar,
ne ac-com-pa- -gna il suon
Ci-ther and gui- tar,
no- -stri co- -me u- n'im-ma- gi-ne
i- -mage With all our trea- -sures
Ch.
il suon, ne ac- -com-
The ci- -ther, the
il suon, ne ac- -com-
The ci- -ther, the
il suon, ne ac- -com-
The ci- -ther, the
sa- -cra a- dor-nar, co- -me u- n'im-
Crow- -ning are we. With all our

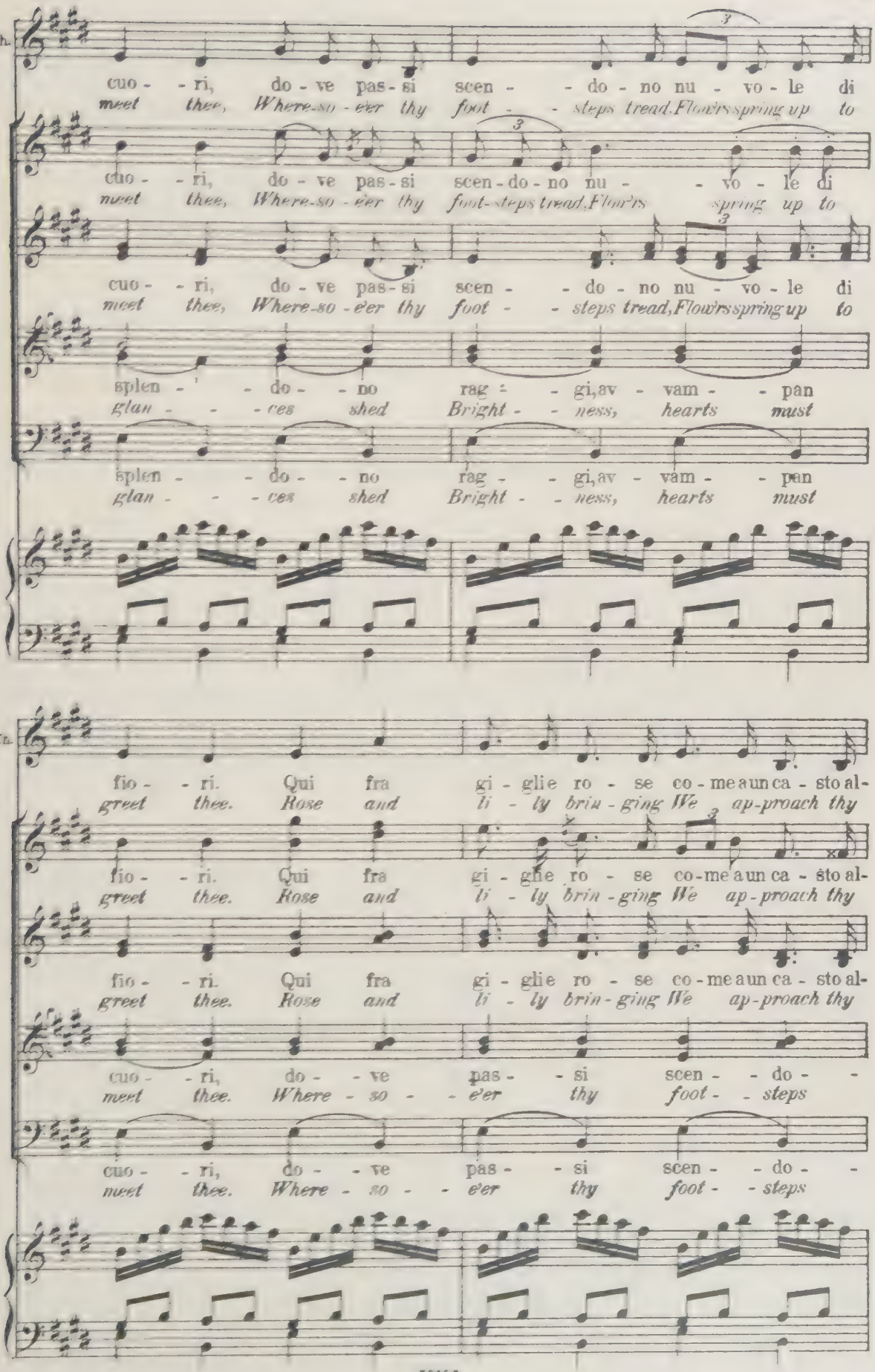

S
Ch.
-pa - - - gna il suon.
ci - - ther and gui - - tar.
(spargendo fronde e fiori)
(strewing leaves and flowers)
cantabile
-pa - - - gna il suon.
ci - - ther and gui - - tar.
A
For
-pa - - - gna il suon.
the light gui - - tar.
A
For
-ma - gi - ne sa - cra a - dor - nar.
ri - chest trea - sures Crow - ning are we.
S
Ancora più animato. ♩.= 76.
ppaccompagnando
Ch.
Men - tre all'au - ra vo - la, men - tre al - l'au - ra vo - la lie - ta, vo - la
Ri - sing e - ver high - er, ri - sing e - ver high - er, e - ver high - er
te, a te la flo - - - ri - da
thee, for thee we ga - - - ther'd sweet
te, a te la flo - - - ri - da
thee, for thee we ga - - - ther'd sweet
accompagnando
pp
Men - tre all'au - ra vo - la, men - tre al - l'au - ra vo - la lie - ta, vo - la
Ri sing e - ver high - er, ri - sing e - ver high - er, e - ver high - er
pp
Men - tre all'au - ra vo - la, men - tre al - l'au - ra vo - la lie - ta, vo - la
Ri - sing e - ver high - er, ri - sing e - ver high - er, e - ver high - er
Ancora più animato. ♩.= 76.
pp

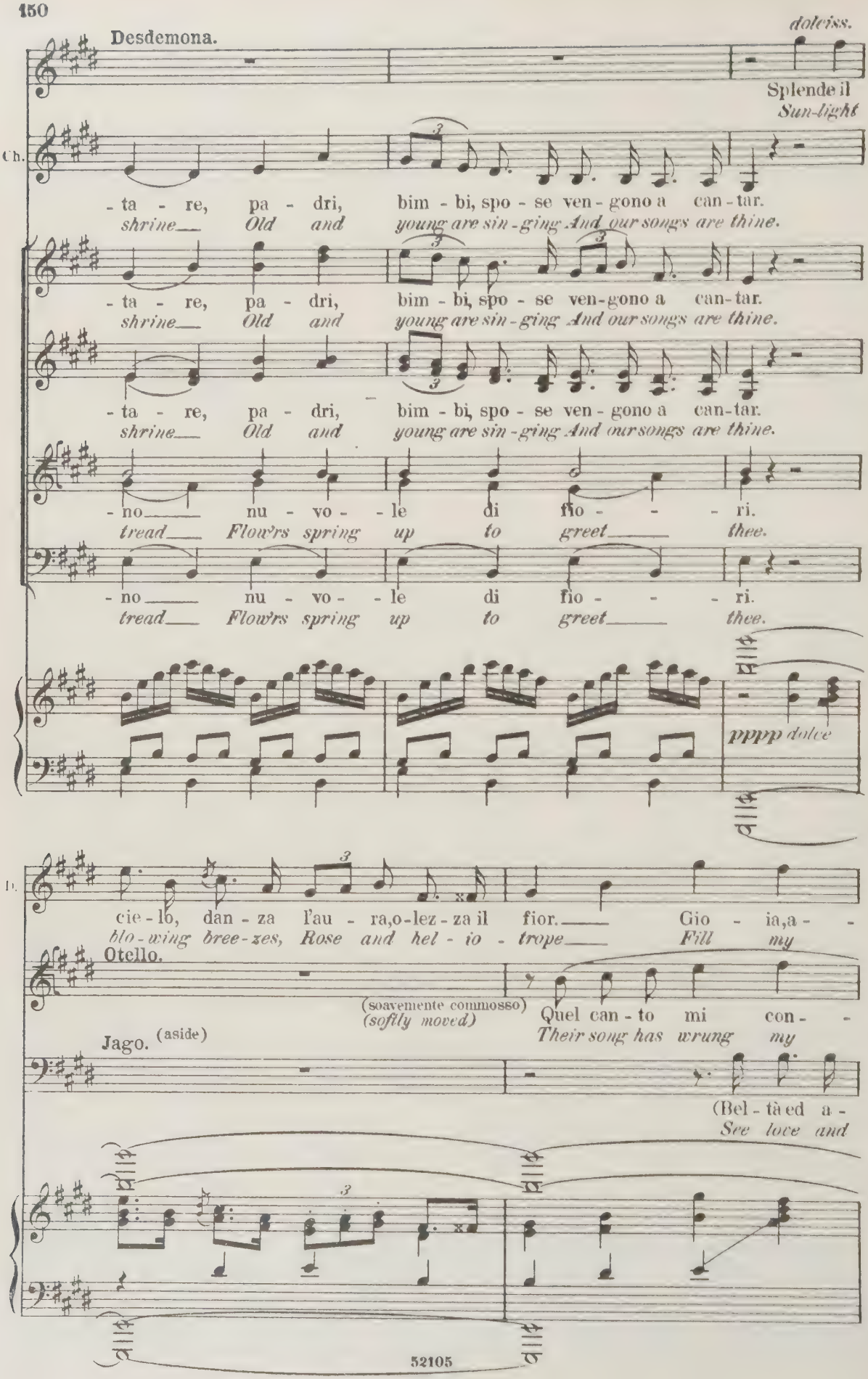

sotto voce
Ch.
lie - - ta, vo - - la lie - - ta la can - zon, al - l'au - ra,al-
e - - ver high - er Sounds our song a - far; still high - er
mes - - se dai grem - - - - bi
blos - - soms of spring - - - - time,
mes - - se dai grem - - - - bi
blos - - soms of spring - - - - time,
dolciss.
lie - - ta, vo - - la lie - - ta la can - zon, al - l'au - ra,al-
e - - ver high - - er Sounds our song a - far; still high - er
lie - - ta, vo - - la lie - - ta la can - zon, al - l'au - ra,al-
e - - ver high - - er Sounds our song a - far; still high - er
Ch.
-l'au - ra vo - la lie - ta, vo - la lie - ta la can - zo - ne, l'a - gi-
e - ver high - er, e - ver high - er, e - ver high - er, high - er; With our
spar - giam, spargiam al suo - - lo, a
With joy, with joy we strew them, we
spar - giam, spargiam al suo - - lo, a
With joy, with joy we strew them, we
-l'au - ra vo - la lie - ta, vo - la lie - ta la can - zo - ne, l'a - gi-
e - ver high - er, e - ver high - er, e - ver high - er, high - er; With our
-l'au - ra vo - la lie - ta, vo - la lie - ta la can - zo - ne, l'a - gi-
e - ver high - er, e - ver high - er, e - ver high - er, high - er; With our

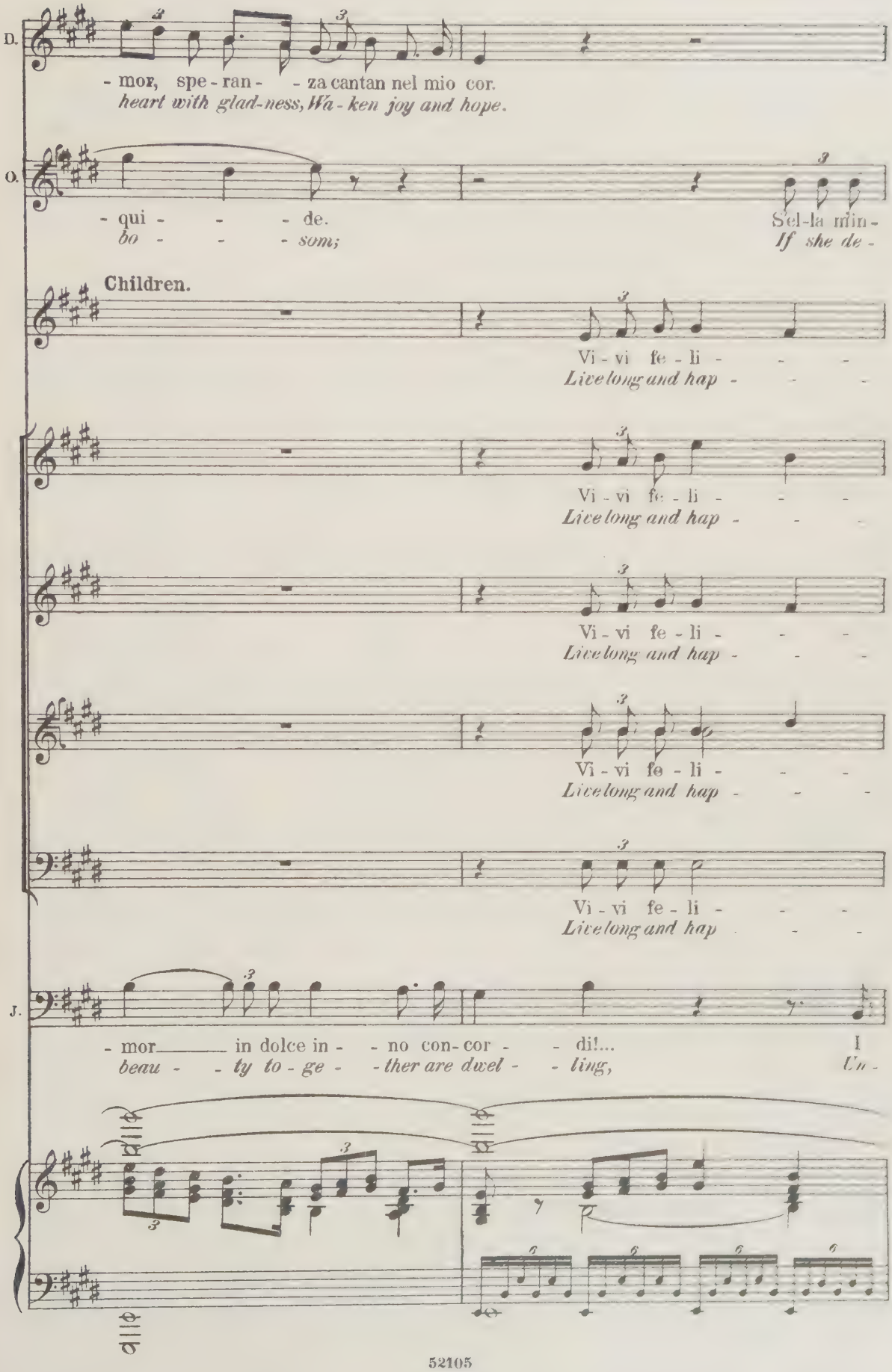

Ch.
-le man-dò - - la ne ac - com-pa - gna, ne ac - com-pa - gna il
voi - ces blen - ding, blen - ding, blen - ding Ci - - ther and gui-
nem - - - bi a nem - - bi spar - gia - - mo al
strew them, For they are thine, they are
nem - - - bi a nem - - bi spar - gia - - mo al
strew them, For they are thine, they are
-le man-dò - - la ne ac - com-pa - gna, ne ac - com-pa - gna il
voi - ces blen - ding, blen - ding, blen - ding Ci - - ther and gui-
-le man-dò - - la ne ac - com-pa - gna, ne ac - com-pa - gna il
voi - ces blen - ding, blen - ding, blen - ding Ci - - ther and gui-
Ch.
suon.
tar.
Men - tre al-
Ri - - sing
suol.
thine.
L'a - pril, l'a - pril cir - con - - da la
Thy fair, thy sil - ken tre - - ses Sweet
suol.
thine.
L'a - pril, l'a - pril cir - con - - da la
Thy fair, thy sil - ken tre - - ses Sweet
l'a - - - - gi - le man - dò - la ne ac - com-
With our voi - - ces blen - ding Ci - - ther
suon, l'a - - gi - le man-dò - la ne ac - com-pa - gna,
tar. With our voi - ces blen - ding, blen - ding, blen - ding
suon, l'a - - gi - le man-dò - - la ne ac - com-pa - gna,
tar. With our voi - ces blen - ding, blen - ding, blen - ding

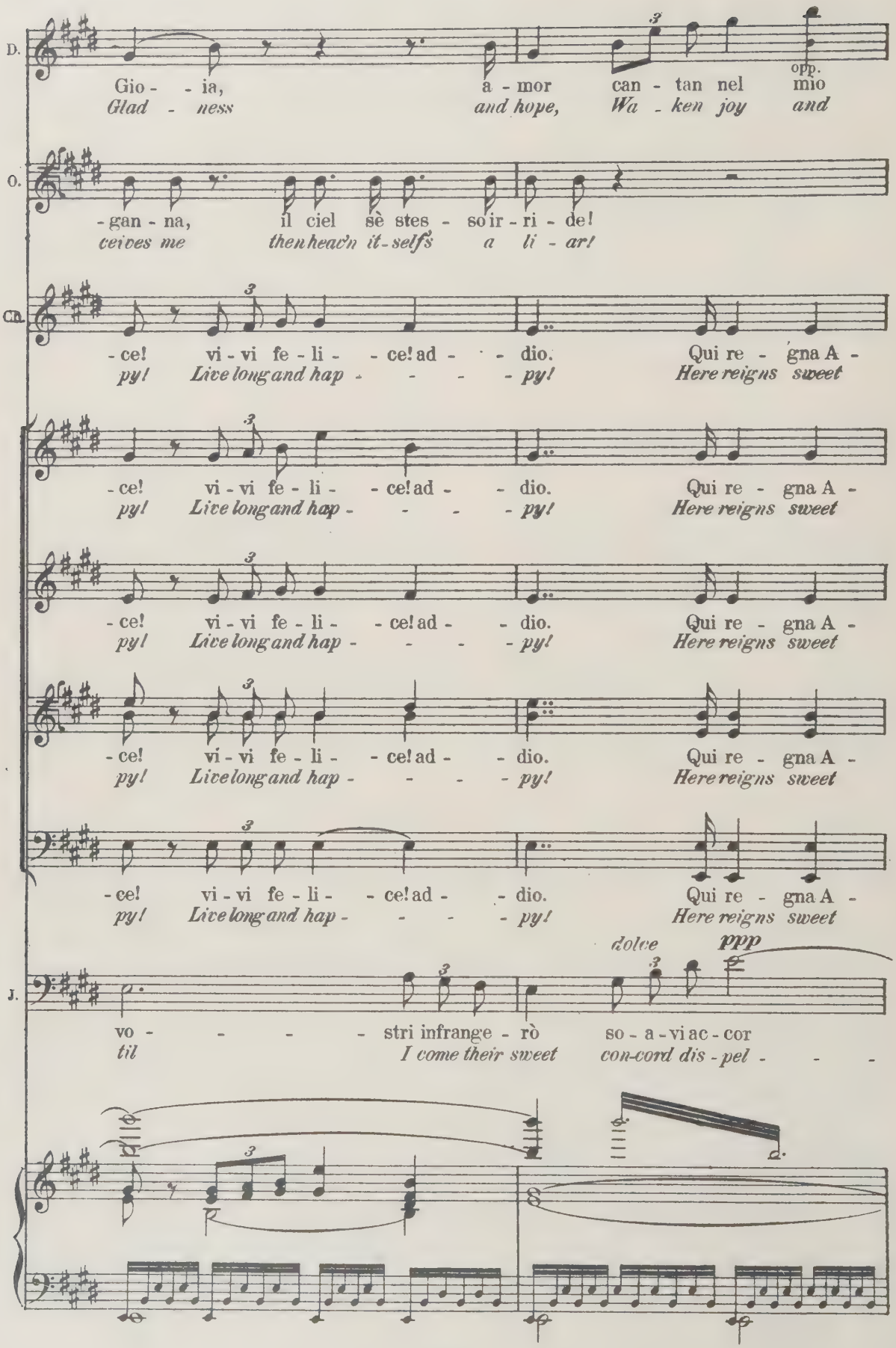

Ch.
-l'au - - ra vo - - la lie - - ta, men - tre al - l'au - ra vo - la
e - - ver high - er, high - er, ri - sing e - ver high - er
spo - - - - sa bion - - da d'u - n'e - - - -
A - - pril shall fan them, And Morn
spo - - - - sa bion - - da d'u - n'e - - - -
A - - pril shall fan them, And Morn
- pa - - gna il suon, men - tre al - l'au - ra vo - la
and gui - - - tar. Ri - sing e - ver high - er
ne ac - com - pa - gna il suon, mentre al-l'a - u - ra vo - la, vo - la
Ci - ther and gui - tar. Ri - sing e - - ver higher, higher
ne ac - com - pa - gna il suon, men - tre al - l'au - ra vo - la
Ci - ther and gui - tar. Ri - sing e - ver high - er
Ch.
lie - - ta la can - zo - - ne, l'a - - gi -
Sounds our song a - far, Still with our
- - - - tra ro - - - - - ri -
and Morn sur - round them
- - - - tra ro - - - - - ri -
and Morn sur - round them
lie - - ta la can - zo - - ne, l'a - - gi -
Sounds our song a - far, With our voi -
lie - ta la can - zon, l'a - gi - - le man -
Sounds our song a - far, With our voi -
lie - - ta la can - zo - - ne, l'a - - gi -
Sounds our song a - far, With our voi -

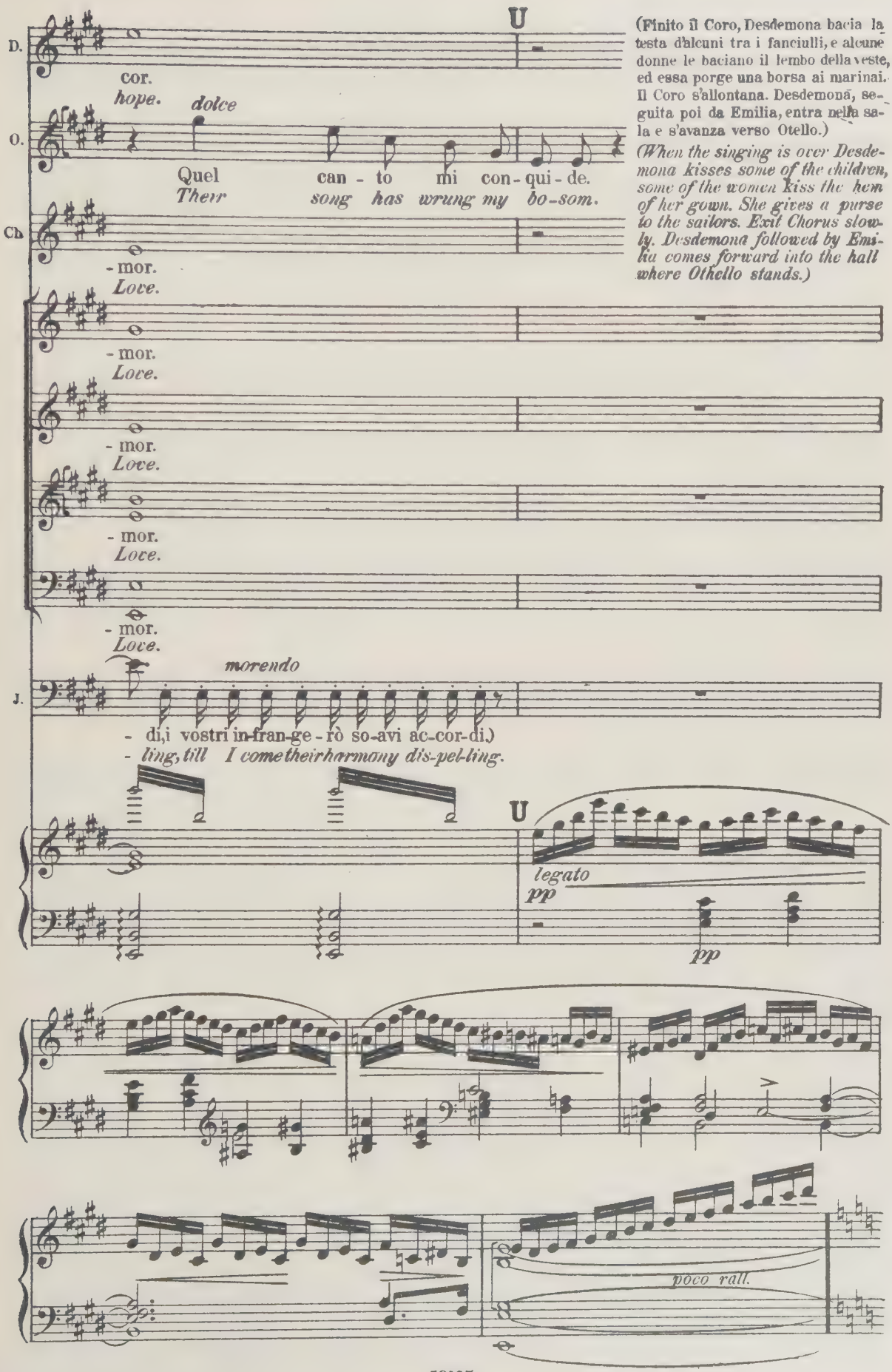

Ch.
-le man-dò - - - la ne ac - - com - pa - -
voi - ces blen - - - ding The ci - - ther and
-da che vi - - - bra, che vi -
With its gol - - den shine, with gol - -
-da che vi - - - bra, che vi - -
With its gol - - den shine, with gol - -
-le man-dò - - - la ne ac - - com - pa - -
- - ces blen - - - ding still ci - - ther and
- - do-la ne ac - com - pa - gna, ac - com - pa - -
- - ces still blen - - ding, blen - ding Ci - ther and
-le man-dò - - - la ne ac - - com - pa - -
- - ces blen - - - ding still ci - - ther and
T Tempo I.
Ch.
-gna il suon. Do - ve guar-di splen - - do - no rag - gi,avvam - pan
gui - - tar. Whereso-e'er thy glan - - ces shed Brightness,hearts must
-bra al Sol. Do - ve guar-di splen-do-no rag - - gi,av-vam - pan
den shine. Whereso-e'er thy glan ces shed Bright - - ness,hearts must
-bra al Sol. Do - ve guar-di splen - - do - no rag - gi,avvam - pan
den shine. Whereso-e'er thy glan - - ces shed Brightness,hearts must
-gna il suon. Do - - ve guar - - - di
gui - - tar. Where - so - - e'er thy
-gna il suon. Do - - ve guar - - - di
gui - - tar. Where - so - - e'er thy
T Tempo I.
pp dolciss.


Ch.
cuo - ri, do - ve pas - si scen - do - no nu - vo - le di
meet thee, Where-so-e'er thy foot - steps tread, Flow'rs spring up to
cuo - ri, do - ve pas - si scen - do - no nu - vo - le di
meet thee, Where-so-e'er thy foot-steps tread, Flow'rs spring up to
cuo - ri, do - ve pas - si scen - do - no nu - vo - le di
meet thee, Where-so-e'er thy foot - steps tread, Flow'rs spring up to
splen - do - no rag - gi, av - vam - pan
glan - ces shed Bright - ness, hearts must
splen - do - no rag - gi, av - vam - pan
glan - ces shed Bright - ness, hearts must
Ch.
fio - ri. Qui fra gi - glie ro - se co - me a un ca - sto al-
greet thee. Rose and li - ly brin - ging We ap - proach thy
fio - ri. Qui fra gi - glie ro - se co - me a un ca - sto al-
greet thee. Rose and li - ly brin - ging We ap - proach thy
fio - ri. Qui fra gi - glie ro - se co - me a un ca - sto al-
greet thee. Rose and li - ly brin - ging We ap - proach thy
cuo - ri, do - ve pas - si scen - do -
meet thee. Where - so - e'er thy foot - steps
cuo - ri, do - ve pas - si scen - do -
meet thee. Where - so - e'er thy foot - steps


Desdemona.
dolciss.
Splende il
Sun-light
Ch.
-ta - re, pa - dri, bim - bi, spo - se ven - gono a can - tar.
shrine Old and young are sin - ging And our songs are thine.
-ta - re, pa - dri, bim - bi, spo - se ven - gono a can - tar.
shrine Old and young are sin - ging And our songs are thine.
-ta - re, pa - dri, bim - bi, spo - se ven - gono a can - tar.
shrine Old and young are sin - ging And our songs are thine.
-no nu - vo - le di fio - ri.
tread Flow'rs spring up to greet thee.
-no nu - vo - le di fio - ri.
tread Flow'rs spring up to greet thee.
pppp dolce
D.
cie - lo, dan - za l'au - ra, o - lez - za il fior. Gio - ia, a -
blo - wing bree - zes, Rose and hel - io - trope Fill my
Otello.
(soavemente commosso)
(softly moved)
Quel can - to mi con -
Their song has wrung my
Jago. (aside)
(Bel - tà ed a -
See love and
52105


D.
- mor, spe - ran - - za cantan nel mio cor.
heart with glad-ness, Wa - ken joy and hope.
O.
- qui - - - de.
bo - - - som;
S'el-la min -
If she de -
Children.
Vi - vi fe - li - - -
Live long and hap - - -
Vi - vi fe - li - - -
Live long and hap - - -
Vi - vi fe - li - - -
Live long and hap - - -
Vi - vi fe - li - - -
Live long and hap - - -
Vi - vi fe - li - - -
Live long and hap - - -
J.
- mor in dolce in - - no con - cor - - di!...
beau - - ty to - ge - - ther are dwel - - ling,
I
Un -


D.
Gio - - ia,
a - mor
can - tan nel
mio
Glad - ness
and hope,
Wa - ken joy
and
opp.
O.
- gan - na,
il ciel sè stes - so ir - ri - de!
ceives me
then heav'n it-self's
a li - ar!
Ch.
- ce! vi - vi fe - li - - ce! ad - - dio.
Qui re - gna A -
py! Live long and hap - - - - py!
Here reigns sweet
J.
vo - - - - stri infrange - rò
so - a - vi ac - cor
til
I come their sweet
con-cord dis - pel - - -
dolce
ppp



(Finito il Coro, Desdemona bacia la testa d'alcuni tra i fanciulli, e alcune donne le baciano il lembo della veste, ed essa porge una borsa ai marinai. Il Coro s'allontana. Desdemona, seguita poi da Emilia, entra nella sala e s'avanza verso Otello.)

(When the singing is over Desdemona kisses some of the children, some of the women kiss the hem of her gown. She gives a purse to the sailors. Exit Chorus slowly. Desdemona followed by Emilia comes forward into the hall where Othello stands.)

Scene IV.

Lo stesso movimento.

Desdemona. (a Otello) *(to Othello)*

Lo stesso movimento.

D'un uom che ge - me sot-to il tuo di-
I have been tal - king late-ly to a

leggero

p

D. -sde - gno la pre - ghie - ra ti por-to.
sui - tor, Who has felt your dis - plea-sure.

Otello.

Chi è co -
Whom dost

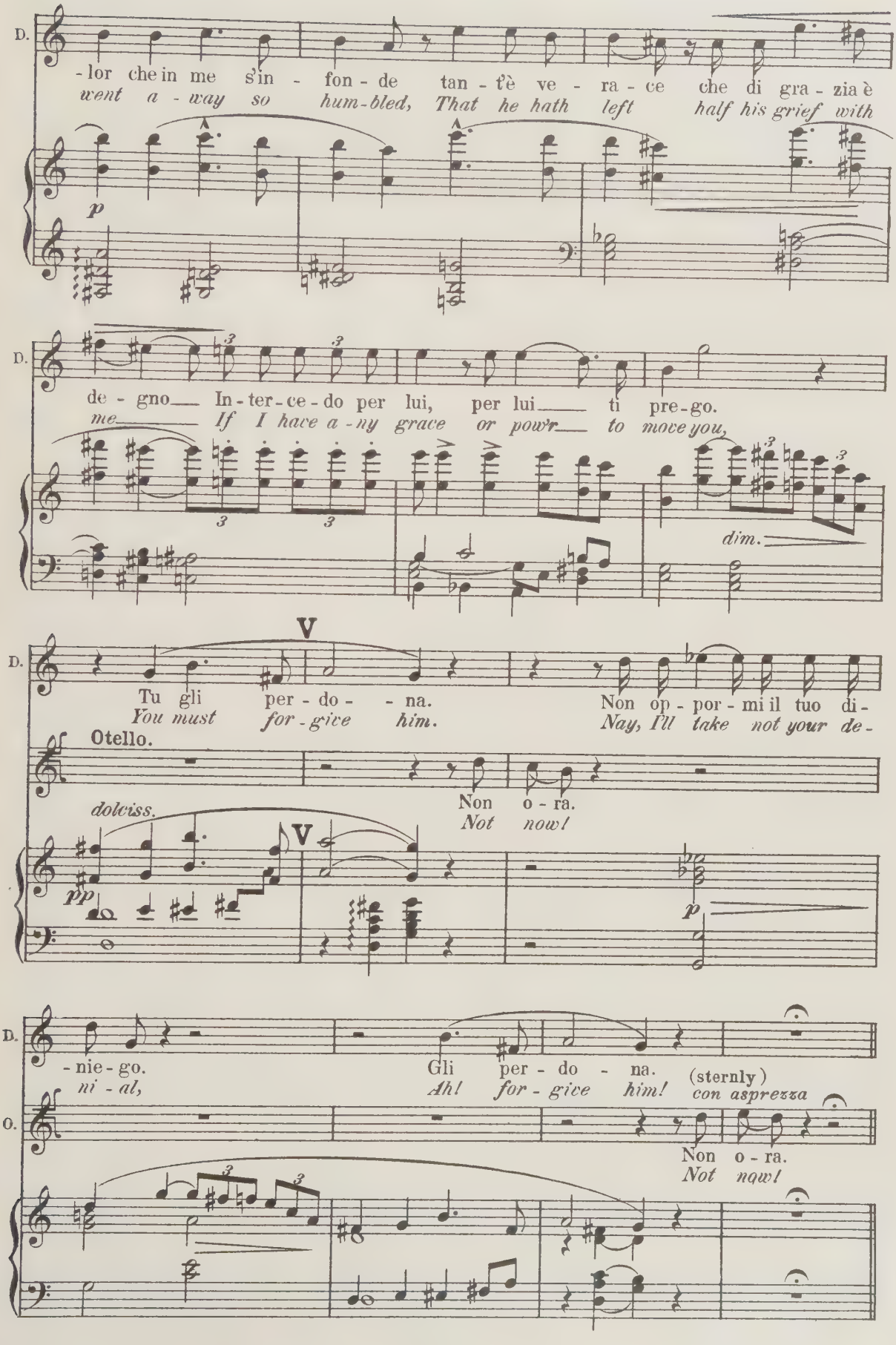
D. Cas - sio.
Cas - sio.

O. -stui? E - ra lui che ti par - la - va sot - to quel - le
mean? Then 'twas he who spoke to thee E'en now in yon - der

D. Lui stes - so, e il suo do -
None o - ther, Ay, sooth he

O. fron - de?
ar - bour?

p *espressivo*


D.
-lor che in me s'in - fon - de tan - t'è ve - ra - ce che di gra - zia è
went a - way so hum-bled, That he hath left half his grief with
p
D.
de - gno In - ter - ce - do per lui, per lui ti pre-go.
me If I have a - ny grace or pow'r to move you,
dim.
V
D.
Tu gli per - do - na.
You must for - give him.
Non op - por - mi il tuo di -
Nay, I'll take not your de -
Otello.
Non o - ra.
Not now!
dolciss.
pp
V
p
D.
-nie - go.
ni - al,
Gli per - do - na.
Ah! for - give him!
(sternly)
con asprezza
O.
Non o - ra.
Not now!

Allegro agitato. 𝅗𝅥 = 76.
Lo stesso movimento.

Desdemona.

Per - chè tor - - bi - da
Why dost speak so

Allegro agitato. Lo stesso movimento. 𝅗𝅥 = 76.

ff

D.

suo - na la vo - - - ce tu - a? qual
faint-ly? Art thou not well? does

D.

pe - - - na t'ad - - - do - lo - ra?
a - - - ny pain af - flict thee?

f

X

(spiegando il suo fazzoletto come per fasciare la fronte d'Otello.)
(spreading out her handkerchief as if to tie it round the forehead of Othello.)

D.

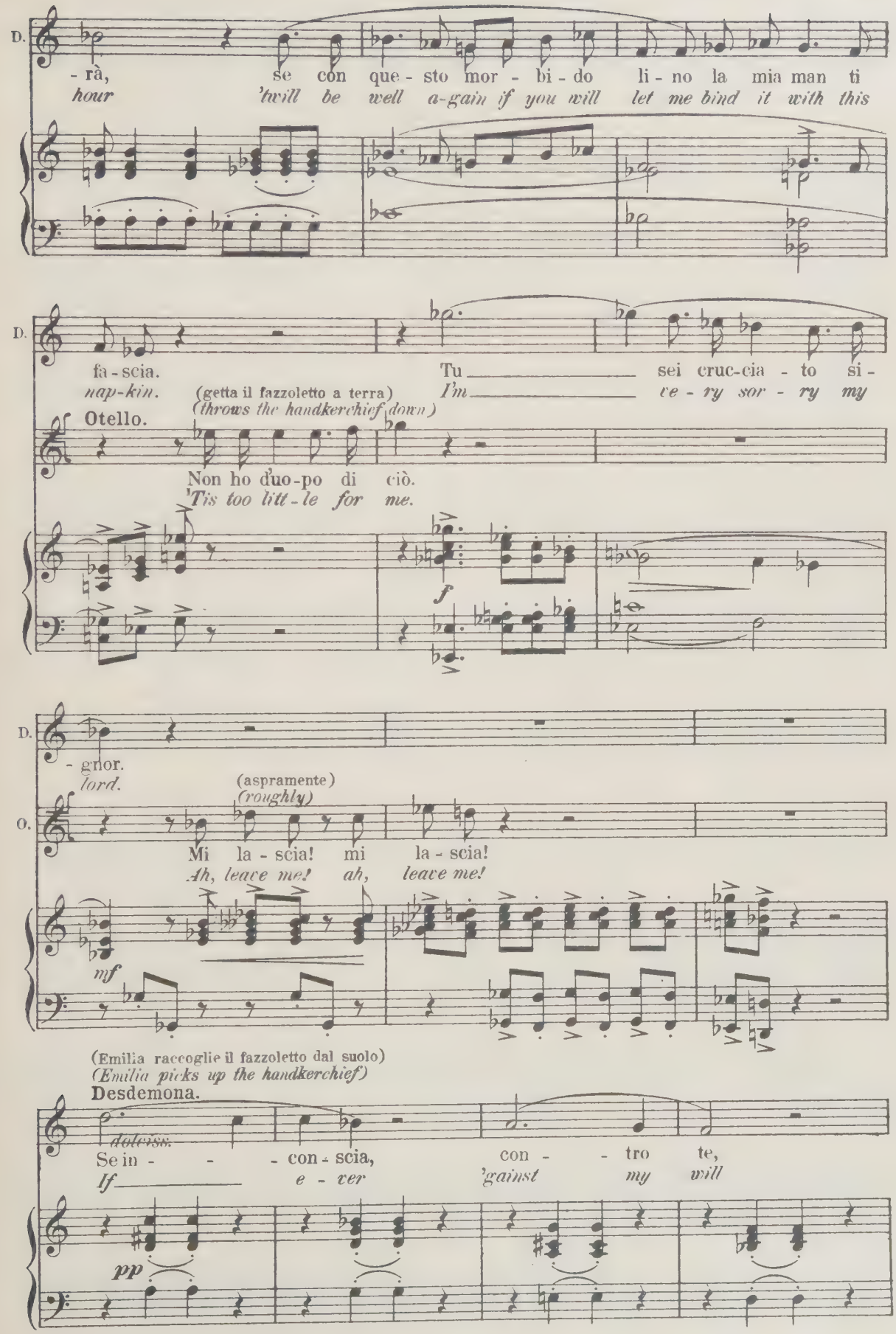
Quel - l'ar - dor mo - le - - sto sva - - ni -
'Twill a - way a - gain. With - in this

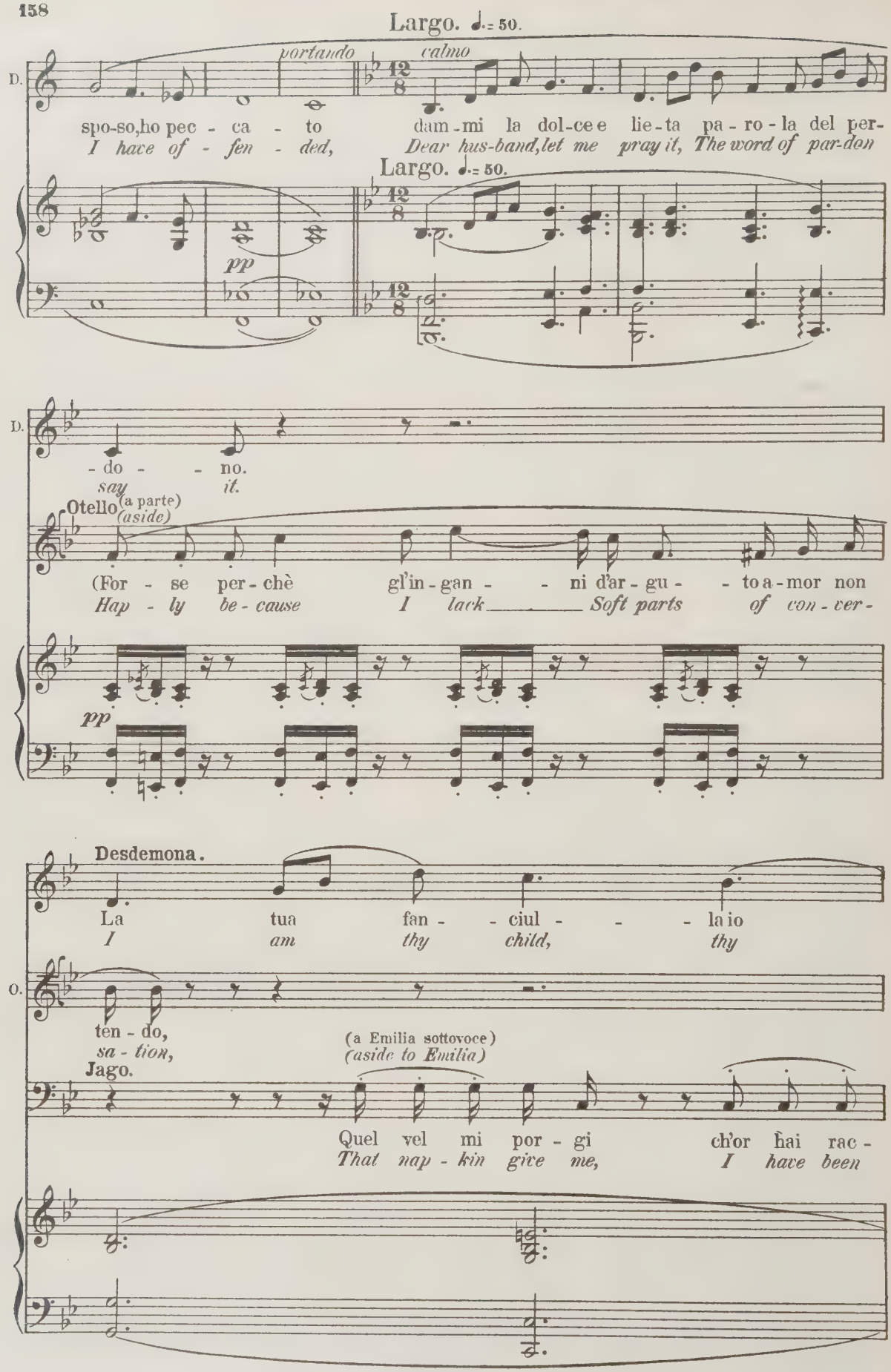
Otello.

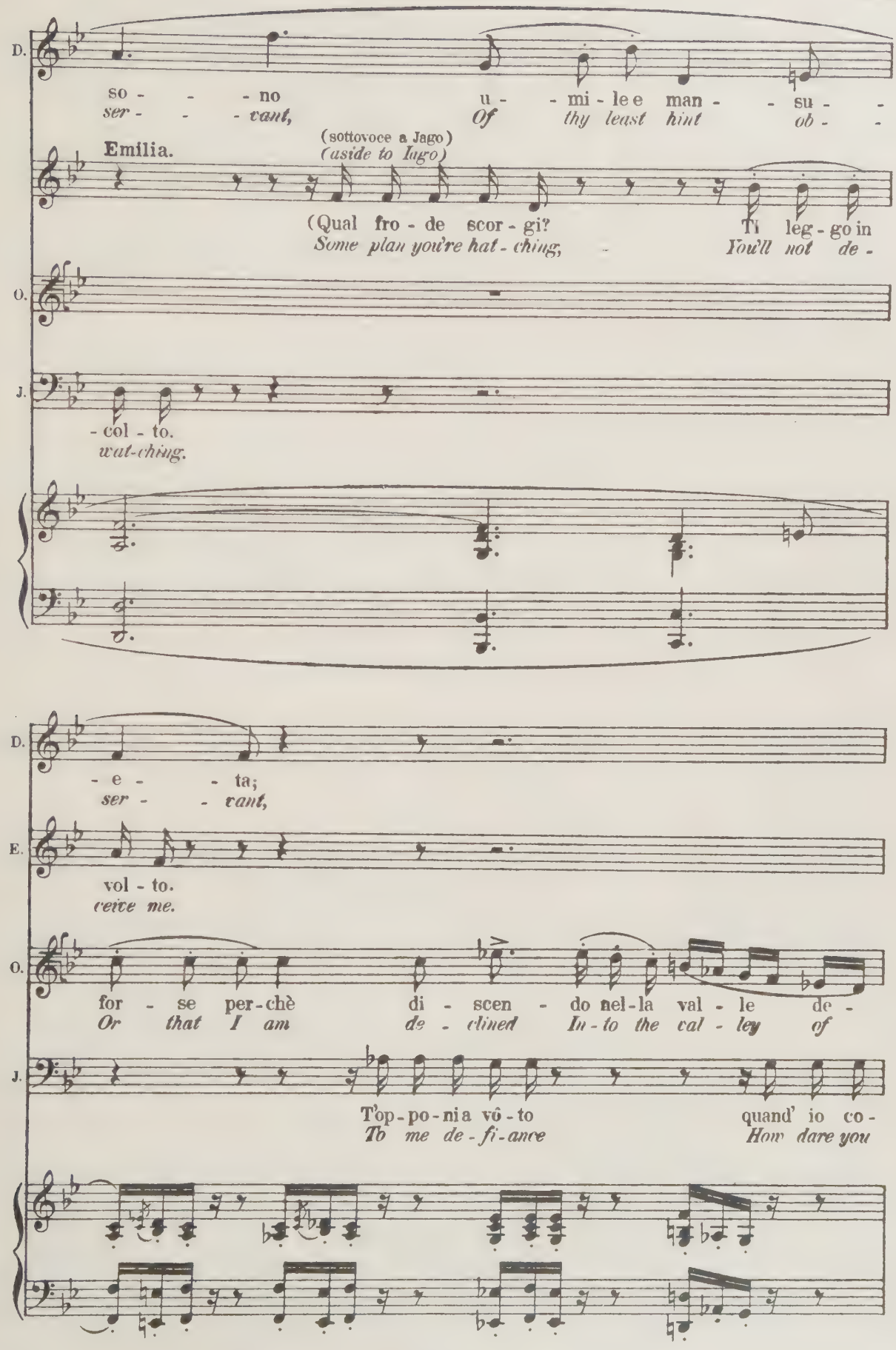
M'ar - don le tem - pie...
Here on my fore-head.

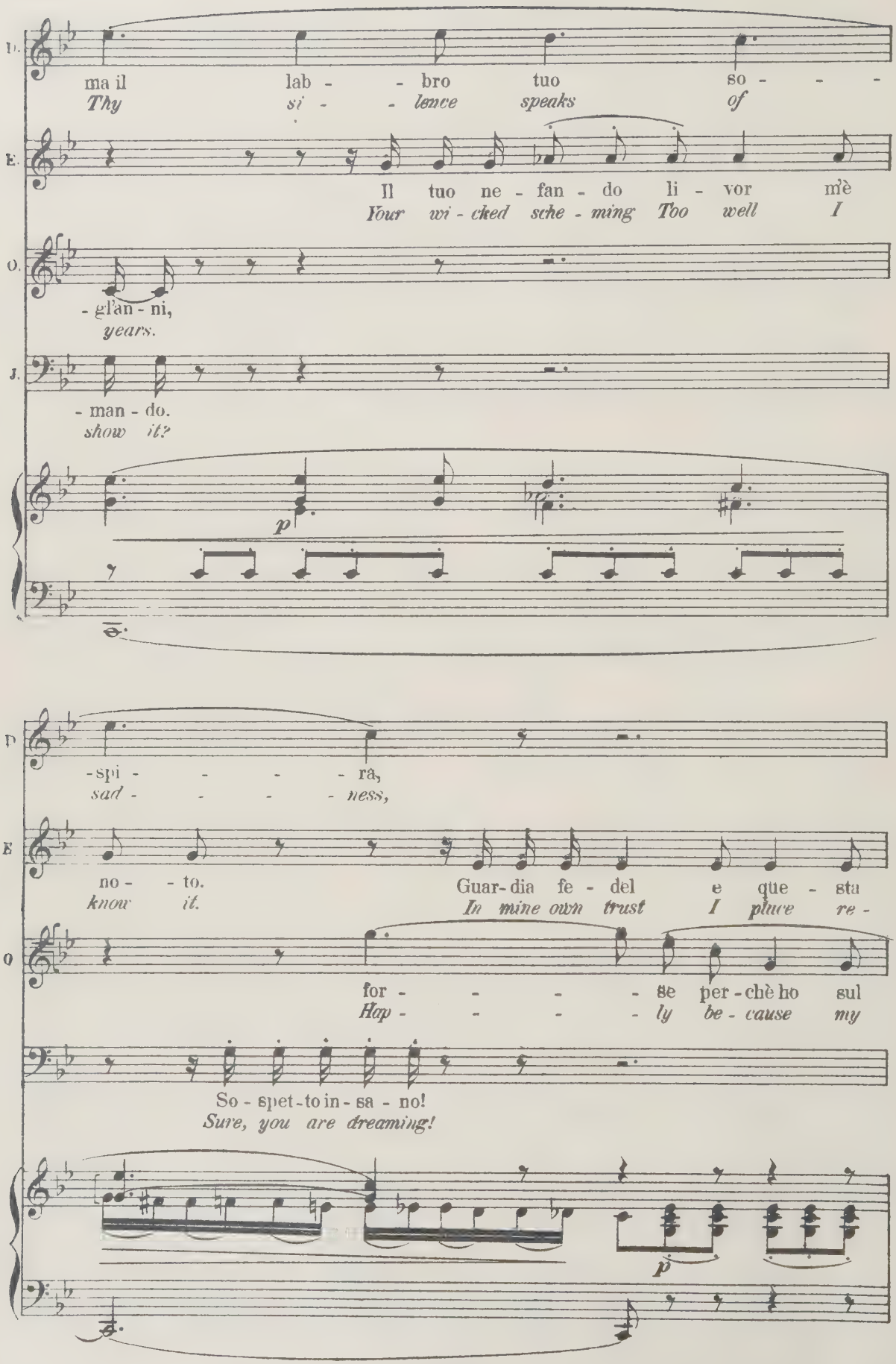
X

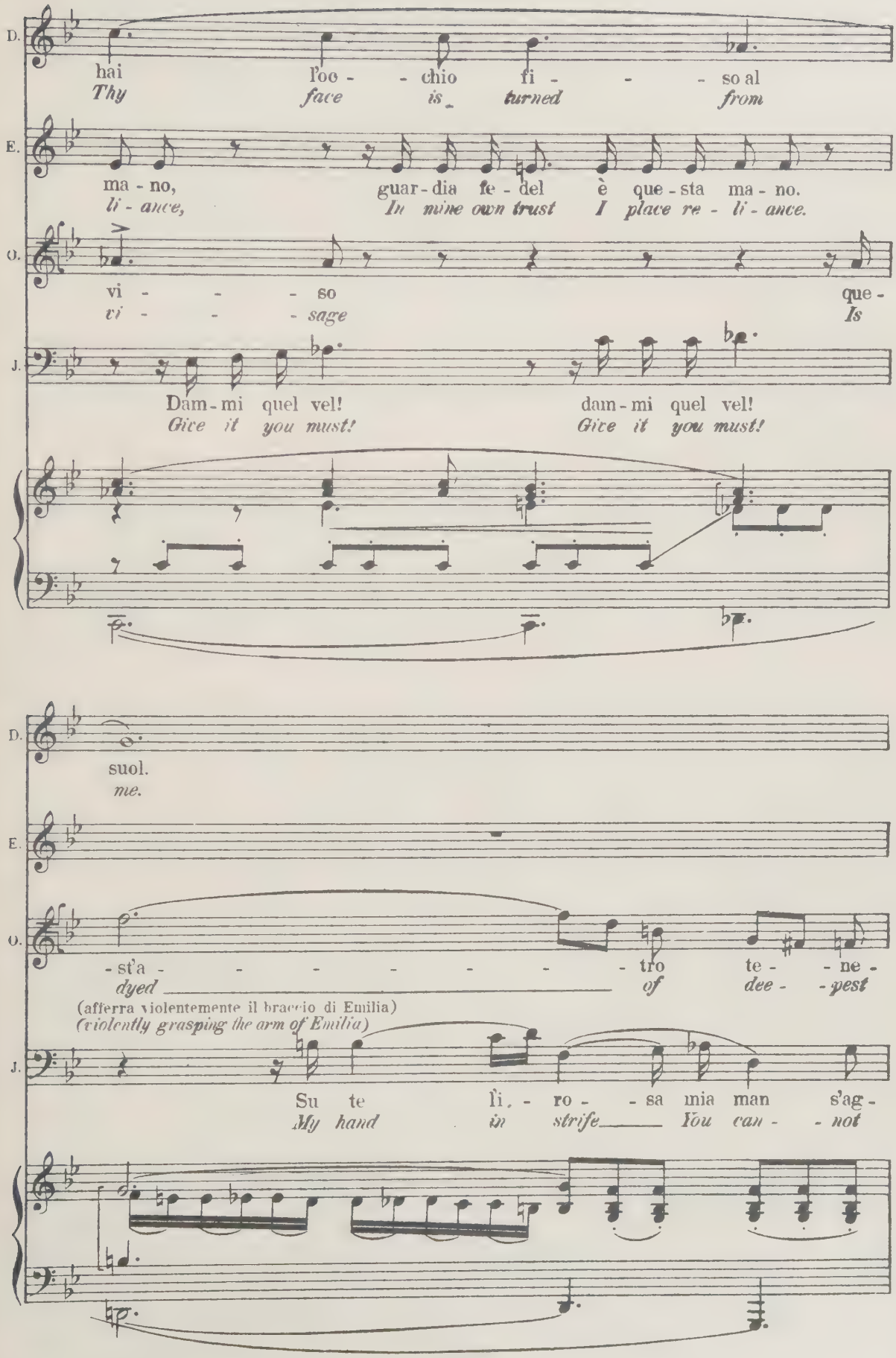
pp

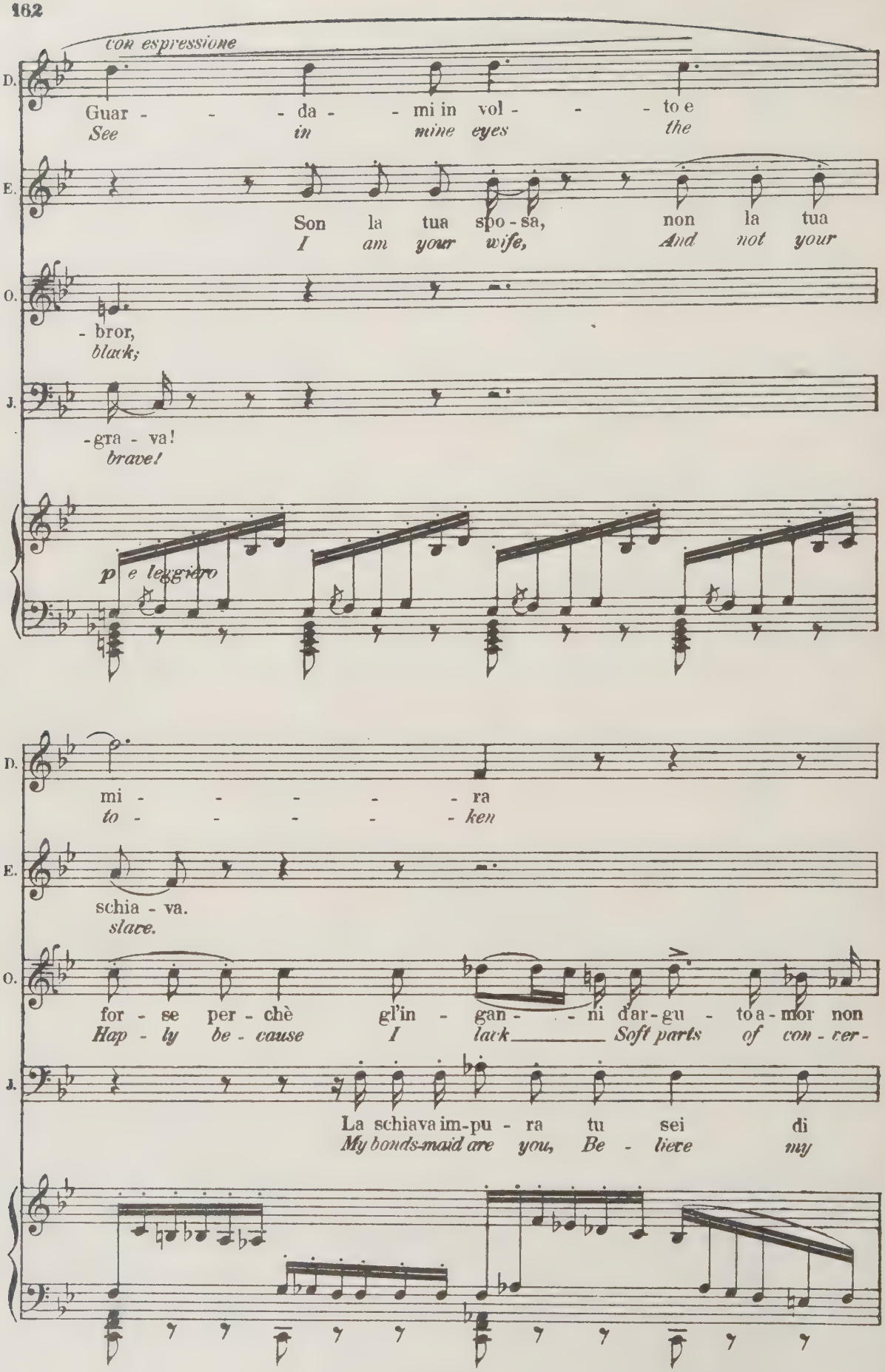

D.
- rà, se con que - sto mor - bi - do li - no la mia man ti
hour 'twill be well a-gain if you will let me bind it with this
D.
fa - scia. Tu sei cruc-cia - to si -
nap-kin. (getta il fazzoletto a terra) I'm ve - ry sor - ry my
(throws the handkerchief down)
Otello.
Non ho duo-po di ciò.
'Tis too litt - le for me.
f
D.
- gnor.
lord.
(aspramente)
(roughly)
O.
Mi la - scia! mi la - scia!
Ah, leave me! ah, leave me!
mf
(Emilia raccoglie il fazzoletto dal suolo)
(Emilia picks up the handkerchief)
Desdemona.
dolciss.
Se in - - - con - scia, con - - tro te,
If e - ver 'gainst my will
pp

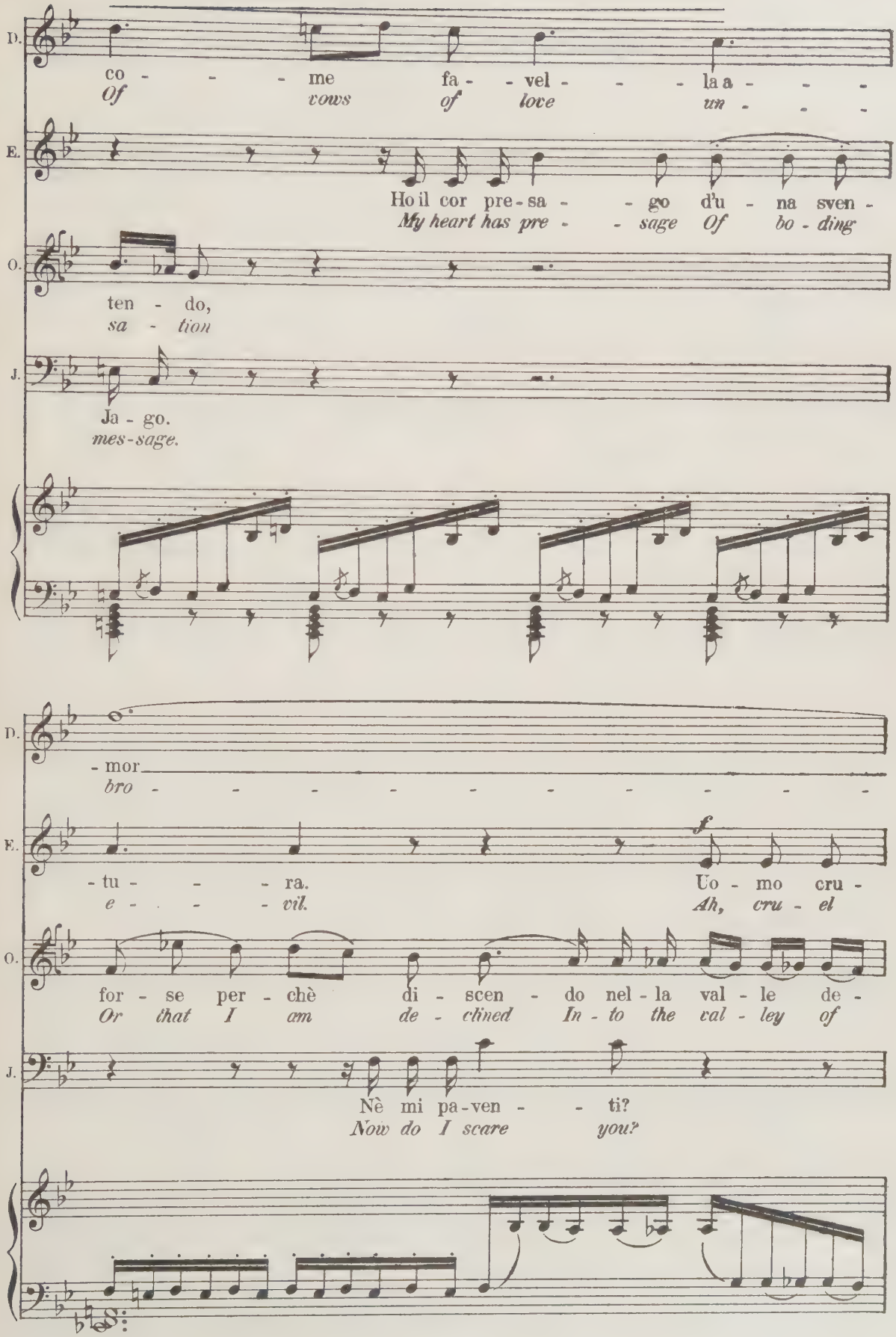

Largo. ♩.= 50.
D.
portando
calmo
spo-so,ho pec - ca - to
I have of - fen - ded,
dam-mi la dol-ce e lie-ta pa-ro-la del per-
Dear hus-band,let me pray it, The word of par-don
Largo. ♩.= 50.
pp
D.
- do - - no.
say it.
Otello (a parte) (aside)
(For - se per-chè gl'in-gan - - ni d'ar-gu - - to a-mor non
Hap - ly be-cause I lack Soft parts of con-ver-
pp
Desdemona.
La tua fan - - ciul - - - la io
I am thy child, thy
O.
ten - do,
sa - tion,
Jago.
(a Emilia sottovoce)
(aside to Emilia)
Quel vel mi por - gi ch'or hai rac -
That nap - kin give me, I have been

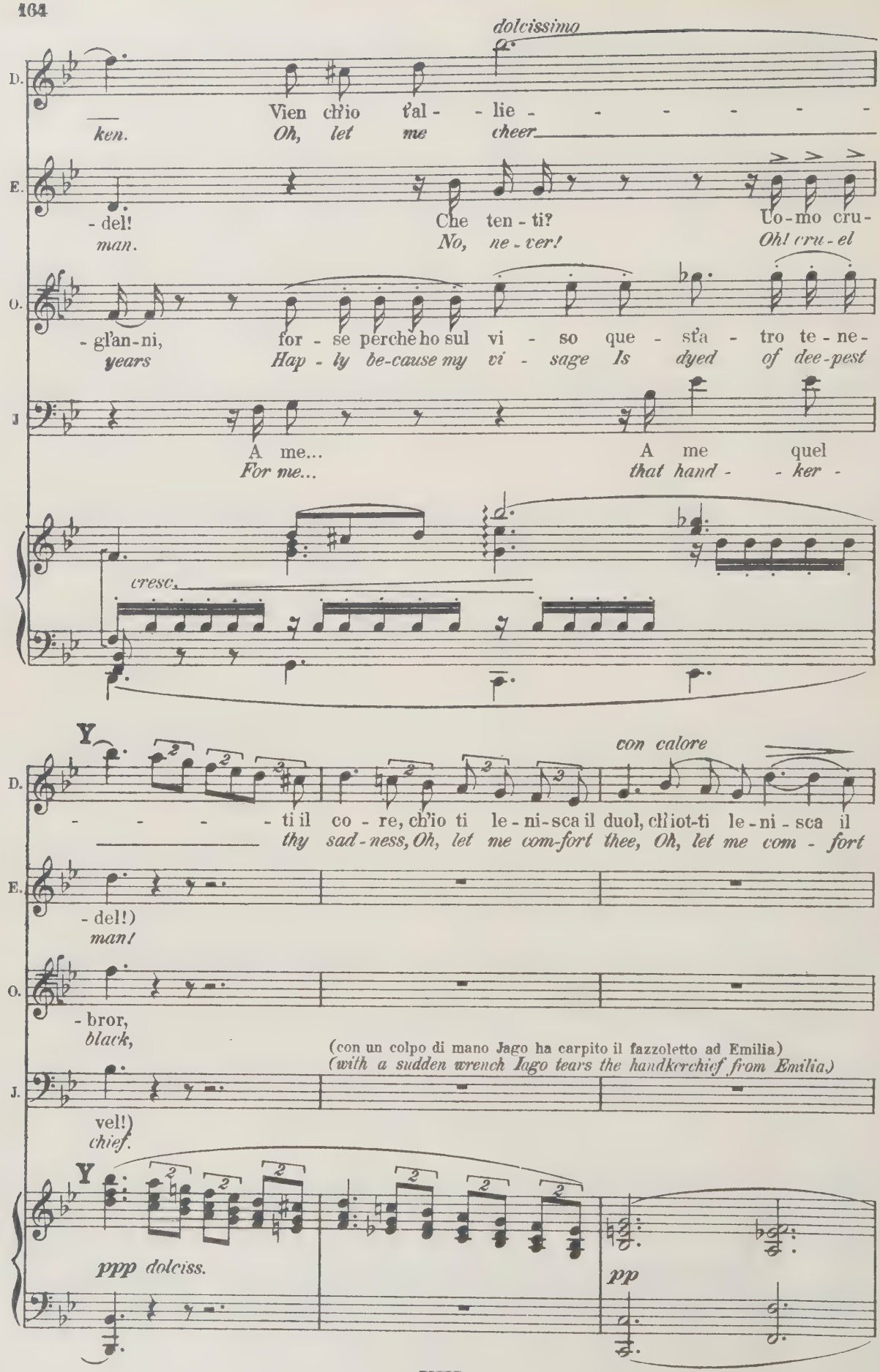

D.
so - - - no u - - mi - le e man - - su - -
ser - - - vant, Of thy least hint ob - -
(sottovoce a Jago)
(aside to Iago)
Emilia.
(Qual fro - de scor - gi? Ti leg - go in
Some plan you're hat - ching, You'll not de -
O.
J.
- col - to.
wat-ching.
D.
- e - - ta;
ser - - vant,
E.
vol - to.
ceive me.
O.
for - se per-chè di - scen - do nel-la val - le de -
Or that I am de - clined In - to the val - ley of
J.
T'op-po-ni a vô - to quand' io co -
To me de - fi - ance How dare you

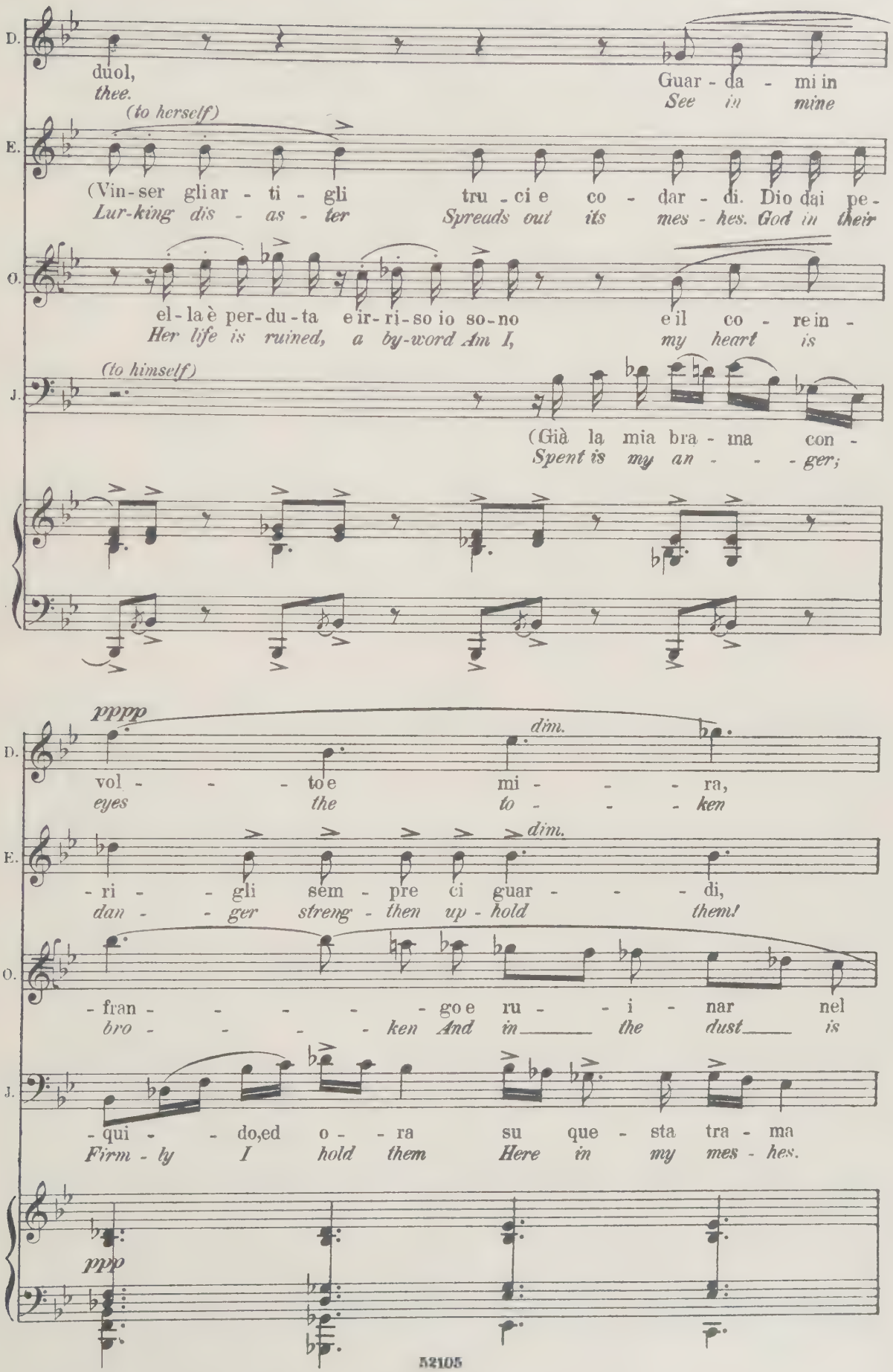

D.
ma il lab - - bro tuo so - - -
Thy si - - lence speaks of
E.
Il tuo ne - fan - do li - vor mi'è
Your wi - cked sche - ming Too well I
O.
- gl'an - ni,
years.
J.
- man - do.
show it?
p
D
-spi - - - - ra,
sad - - - - ness,
E
no - - to.
know it.
Guar - dia fe - del e que - sta
In mine own trust I pluce re -
O
for - - - - se per - chè ho sul
Hap - - - - ly be - cause my
So - spet - to in - sa - no!
Sure, you are dreaming!
p

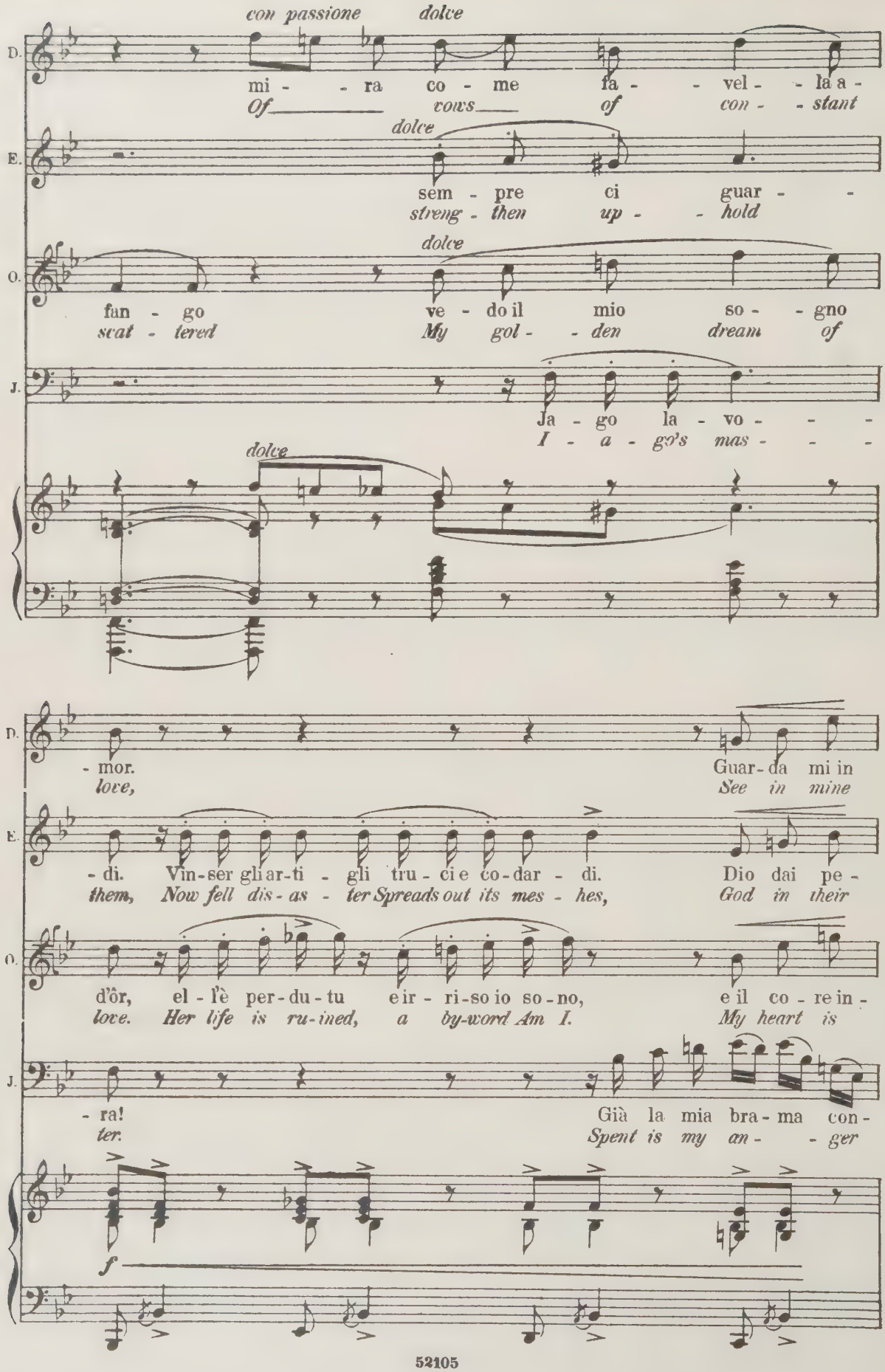

D.
hai l'oc - - chio fi - - - so al
Thy face is turned from
E.
ma - no, guar - dia fe - del è que - sta ma - no.
li - ance, In mine own trust I place re - li - ance.
O.
vi - - - - so que -
vi - - - - sage Is
J.
Dam - mi quel vel! dam - mi quel vel!
Give it you must! Give it you must!
D.
suol.
me.
E.
O.
- st'a - - - - - - - - tro te - - ne -
dyed of dee - - pest
(afferra violentemente il braccio di Emilia)
(violently grasping the arm of Emilia)
J.
Su te l'i - ro - - sa mia man s'ag -
My hand in strife You can - - not

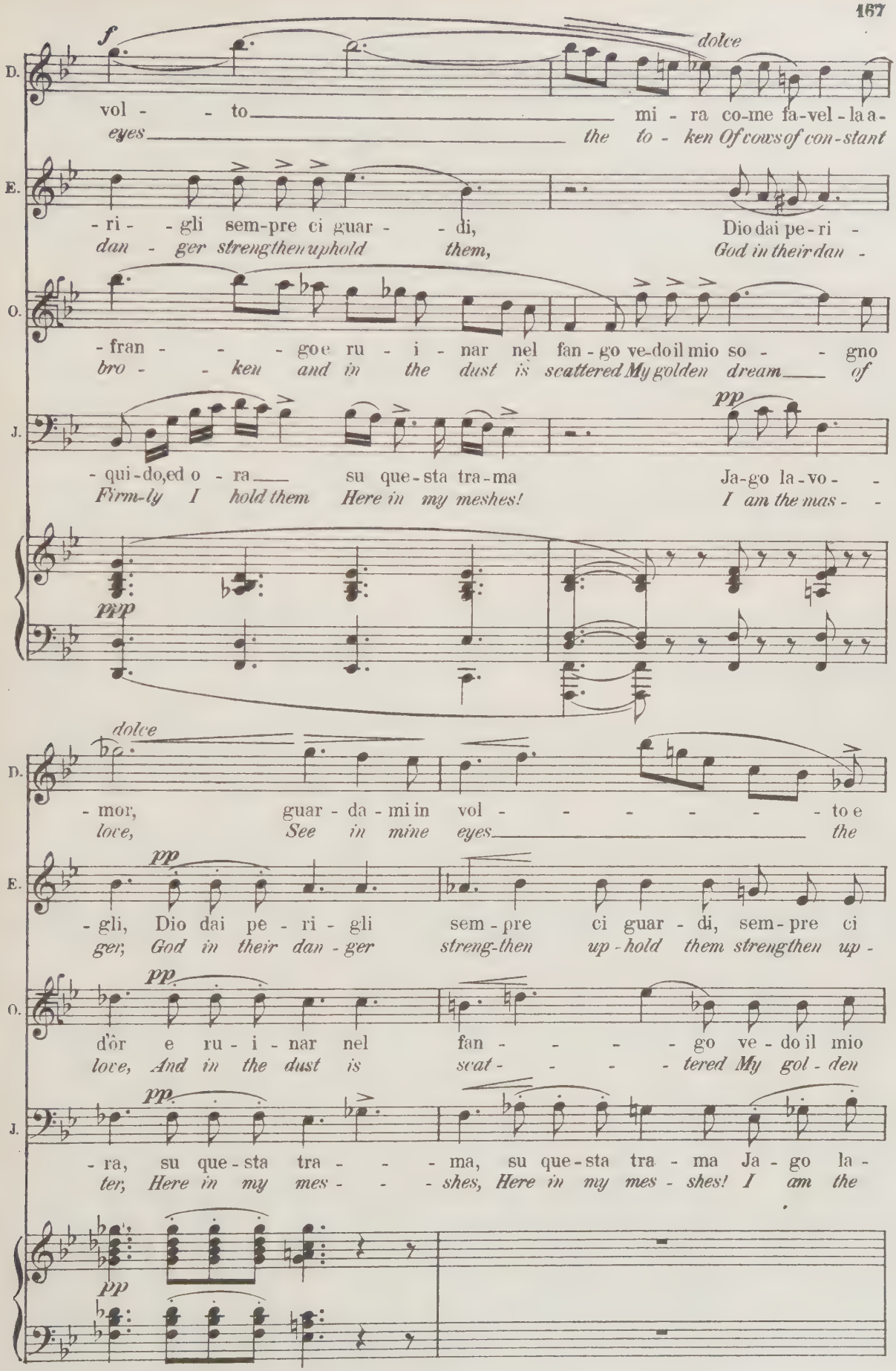

con espressione
D.
Guar - - - da - - mi in vol - - - to e
See in mine eyes the
E.
Son la tua spo - sa, non la tua
I am your wife, And not your
O.
- bror,
black;
J.
-gra - va!
brave!
p e leggiero
D.
mi - - - - - ra
to - - - - - ken
E.
schia - va.
slave.
O.
for - se per - chè gl'in - gan - - - ni dar-gu - to a - mor non
Hap - ly be - cause I lack Soft parts of con - cer -
J.
La schiava im-pu - ra tu sei di
My bonds-maid are you, Be - liere my

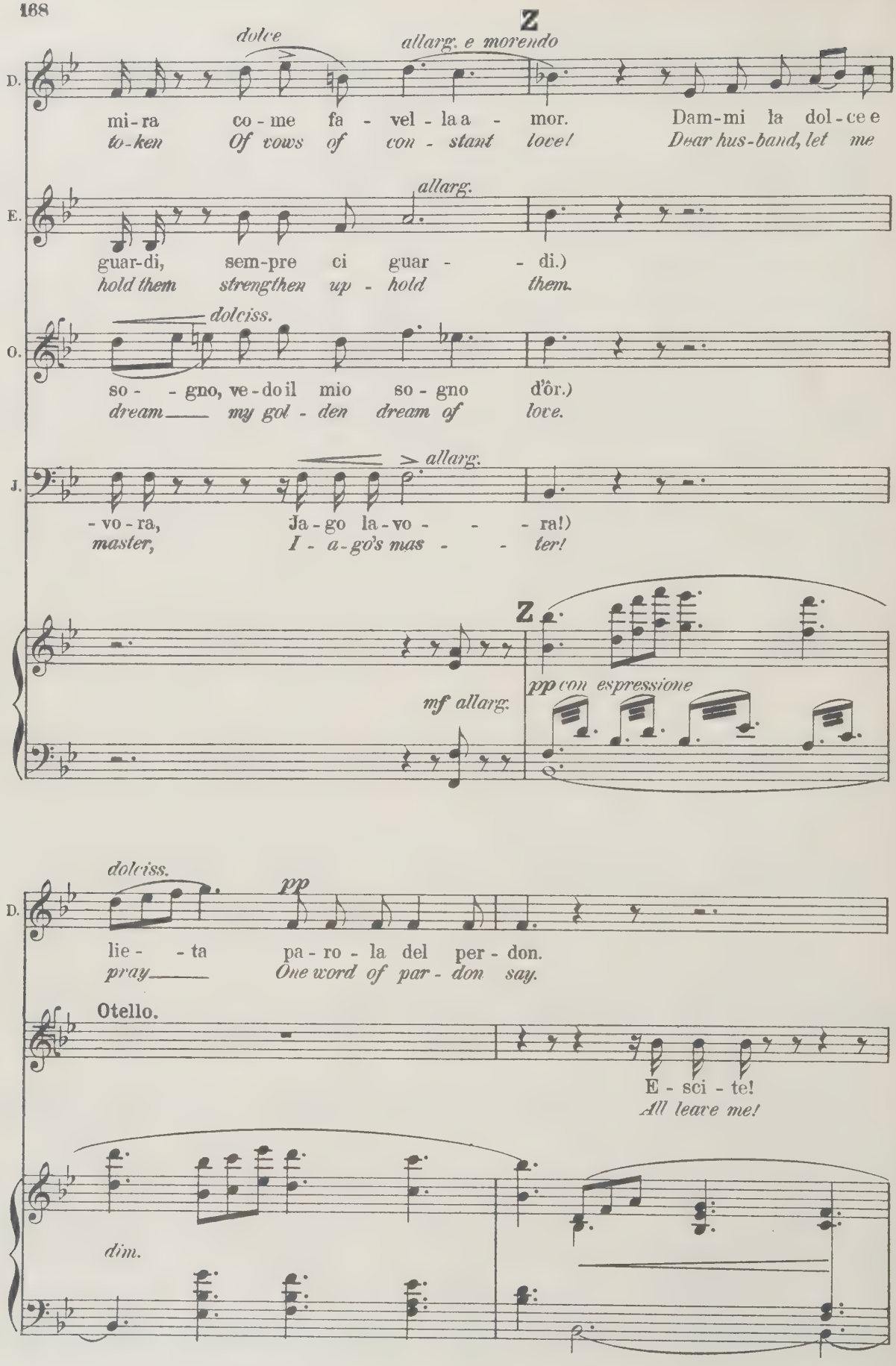

D.
co - - - - me fa - - vel - - - la a - - -
Of vows of love un - - -
E.
Ho il cor pre - sa - - - go d'u - na sven -
My heart has pre - - sage Of bo - ding
O.
ten - do,
sa - tion
J.
Ja - go.
mes - sage.
- mor
bro - - - - - - - - - - -
E.
f
- tu - - - - ra. Uo - mo cru -
e - - - - vil. Ah, cru - el
O.
for - se per - chè di - scen - do nel - la val - le de -
Or that I am de - clined In - to the val - ley of
J.
Nè mi pa - ven - - ti?
Now do I scare you?

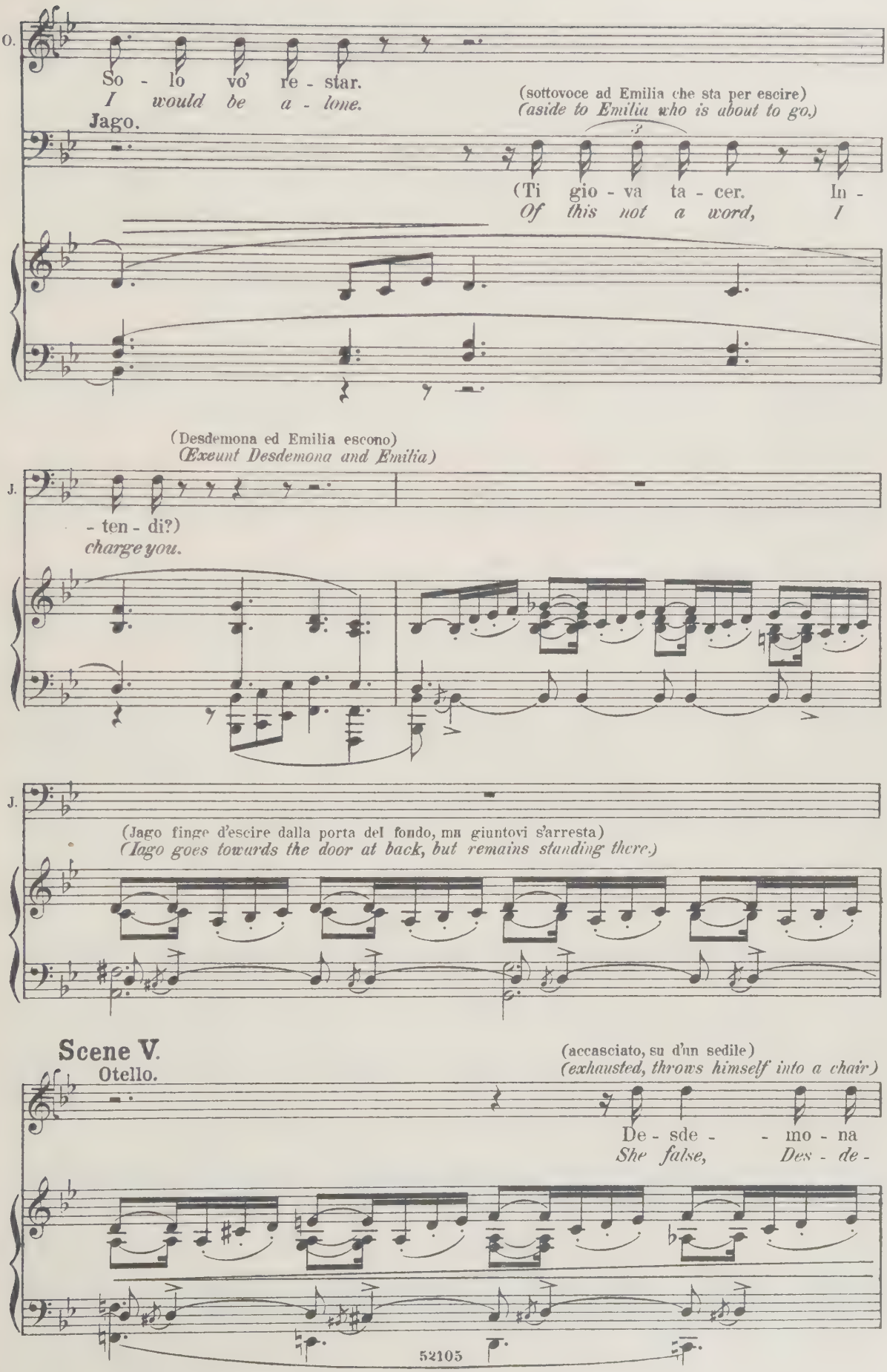

dolcissimo
D.
Vien ch'io t'al - - lie - - - - - - -
ken.
Oh, let me cheer
E.
- del!
man.
Che ten - ti?
No, ne - ver!
Uo - mo cru -
Oh! cru - el
O.
- gl'an - ni,
years
for - se perchè ho sul vi - so que - st'a - tro te - ne -
Hap - ly be-cause my vi - sage Is dyed of dee - pest
J
A me...
For me...
A me quel
that hand - - ker -
cresc.
Y
con calore
D.
- - - - - ti il co - re, ch'io ti le - ni - sca il duol, ch'iot-ti le - ni - sca il
thy sad - ness, Oh, let me com-fort thee, Oh, let me com - fort
E.
- del!)
man!
O.
- bror,
black,
(con un colpo di mano Jago ha carpito il fazzoletto ad Emilia)
(with a sudden wrench Iago tears the handkerchief from Emilia.)
J.
vel!)
chief.
Y
ppp dolciss.
pp

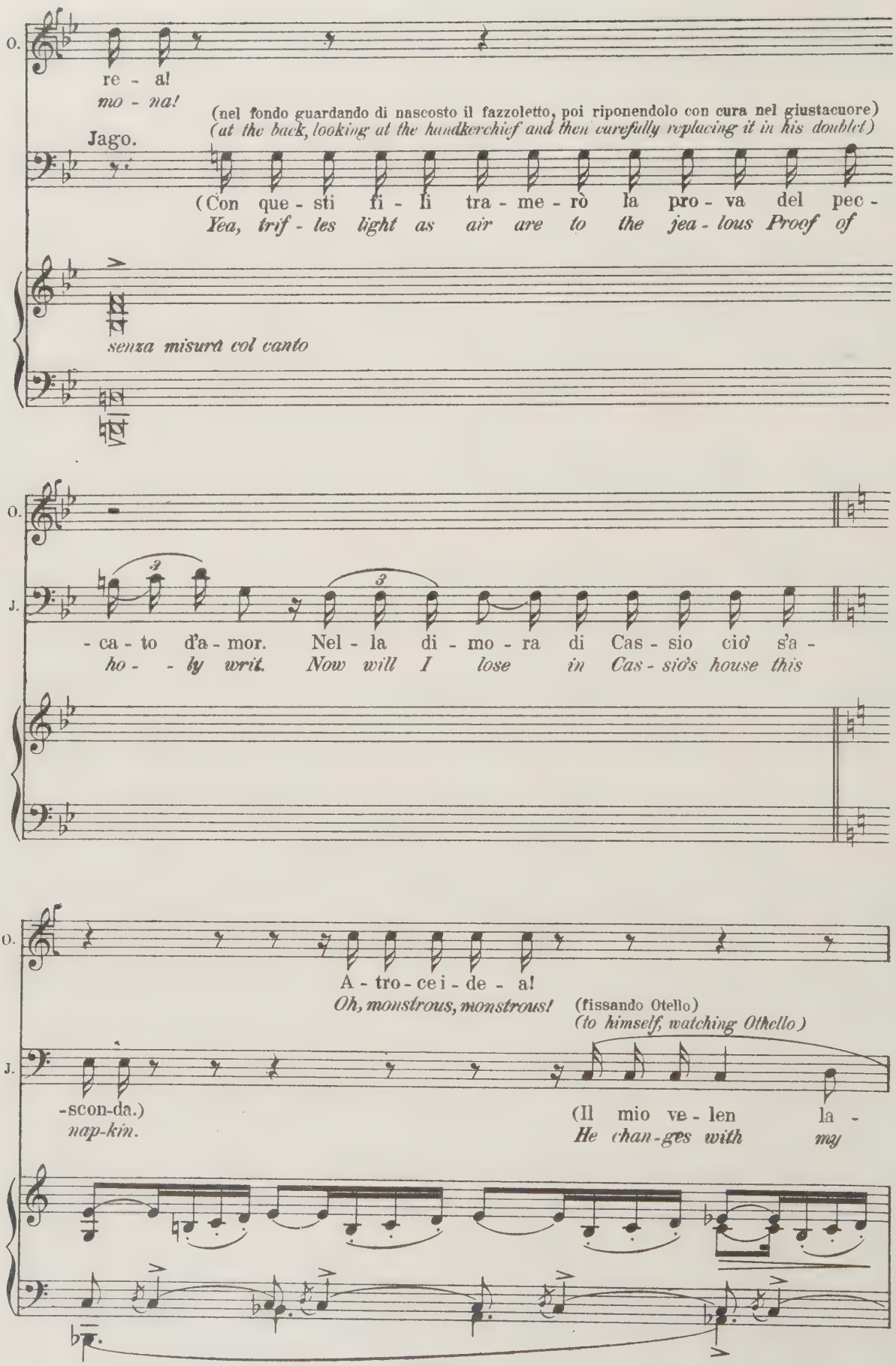

D.
duol,
thee.
Guar - da - mi in
See in mine
(to herself)
E.
(Vin-ser gli ar - ti - gli
Lur-king dis - as - ter
tru - ci e co - dar - di. Dio dai pe -
Spreads out its mes - hes. God in their
O.
el - la è per-du-ta e ir-ri-so io so-no
Her life is ruined, a by-word Am I,
e il co - re in -
my heart is
(to himself)
J.
(Già la mia bra - ma con -
Spent is my an - - - ger;
pppp
dim.
vol - - - to e mi - - - ra,
eyes the to - - - ken
dim.
- ri - - gli sem - pre ci guar - - - di,
dan - - ger streng - then up - hold them!
- fran - - - - - go e ru - - i - nar nel
bro - - - - - ken And in the dust is
- qui - - do, ed o - - ra su que - sta tra - ma
Firm - ly I hold them Here in my mes - hes.
ppp
52105

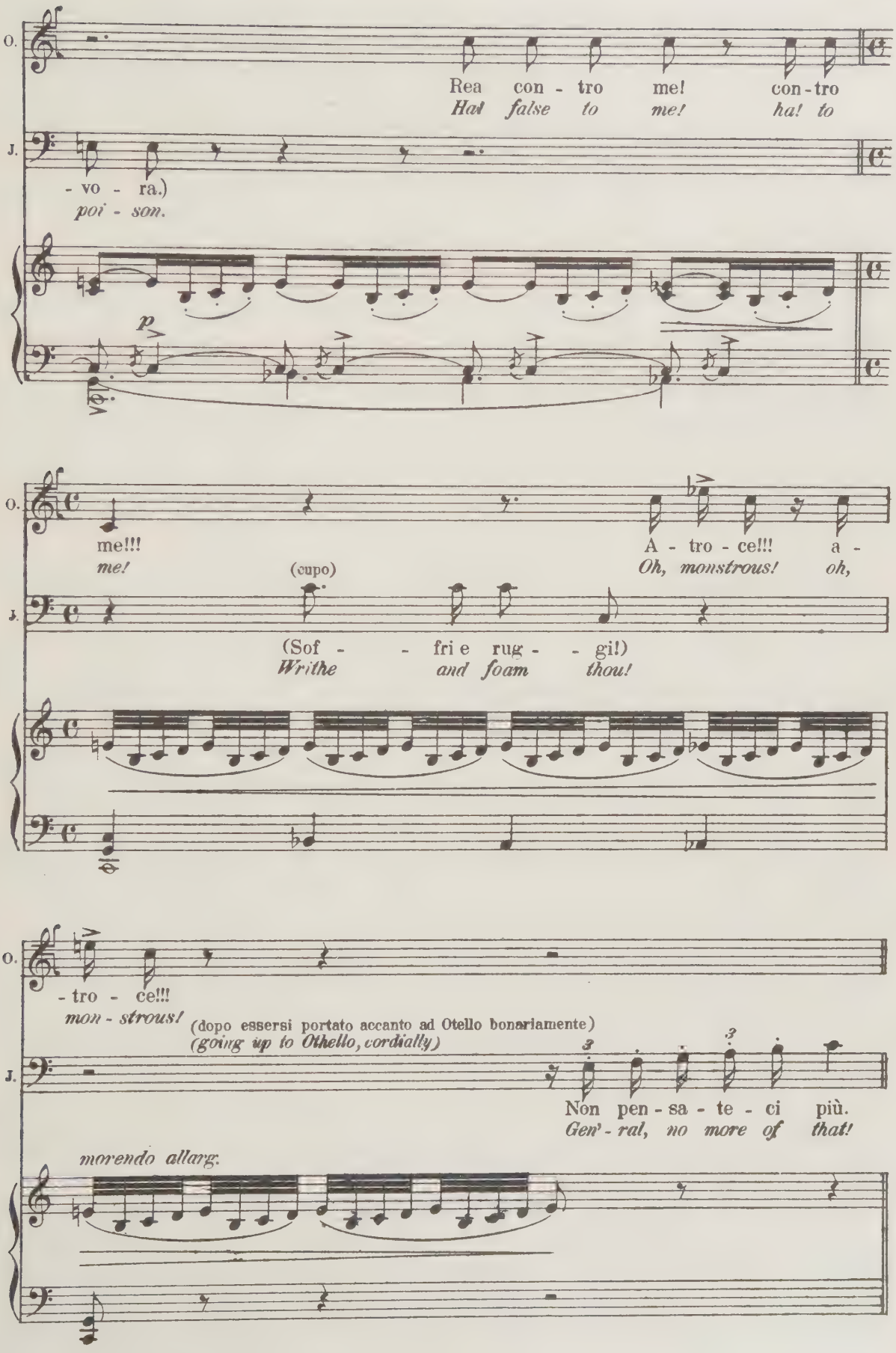

con passione
dolce
D.
mi - ra co - me fa - vel - la a -
Of vows of con - stant
dolce
E.
sem - pre ci guar -
streng - then up - hold
dolce
O.
fan - go ve - do il mio so - gno
scat - tered My gol - den dream of
J.
Ja - go la - vo -
I - a - go's mas -
dolce
- mor.
love,
Guar - da mi in
See in mine
- di. Vin - ser gli ar - ti - gli tru - ci e co - dar - di.
them, Now fell dis - as - ter Spreads out its mes - hes,
Dio dai pe -
God in their
d'ôr, el - l'è per - du - tu e ir - ri - so io so - no,
love. Her life is ru - ined, a by-word Am I.
e il co - re in -
My heart is
- ra!
ter.
Già la mia bra - ma con -
Spent is my an - ger
f

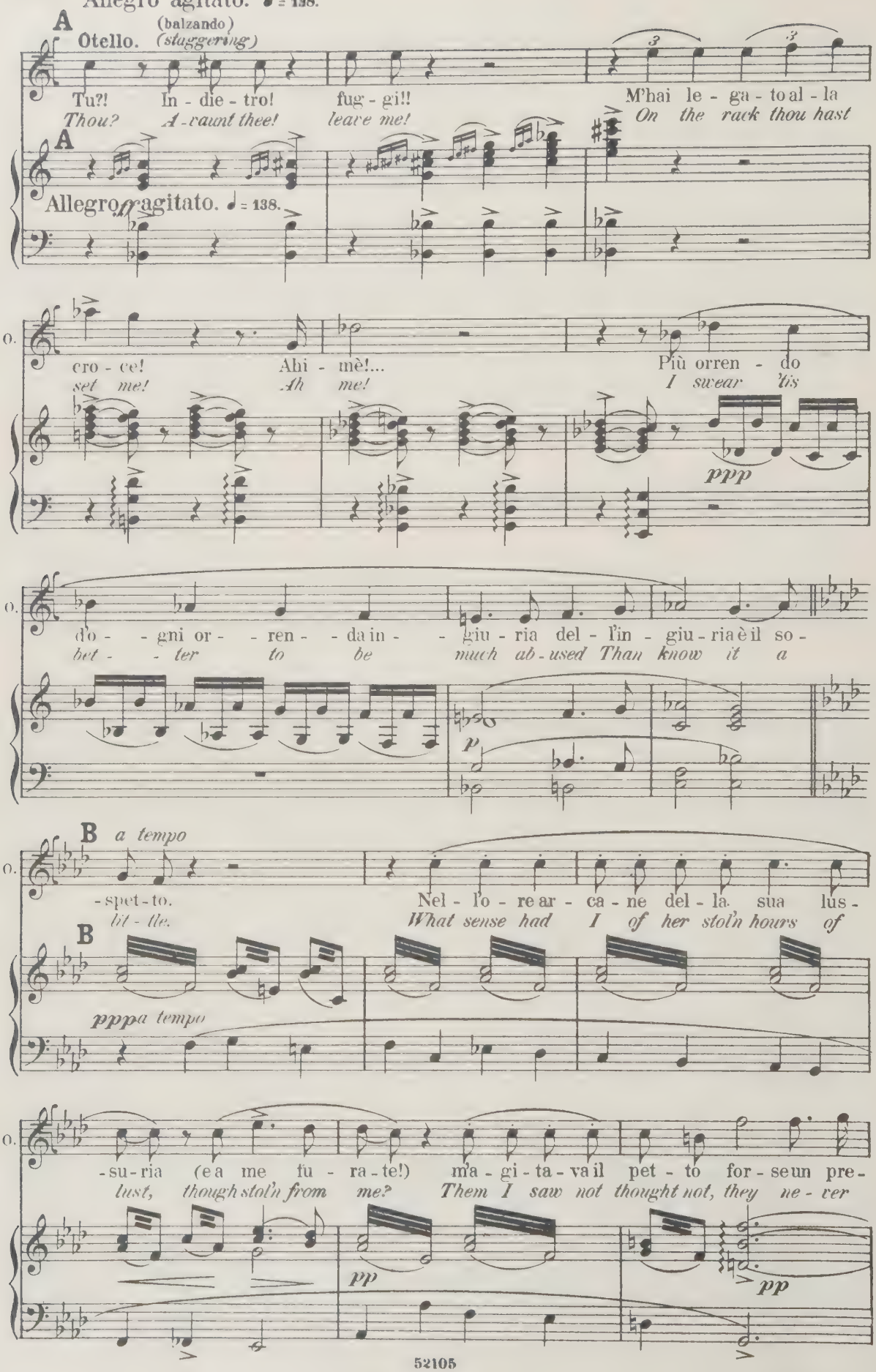

D.
f
dolce
vol - - to mi - ra co-me fa-vel-la a-
eyes the to - ken Of vows of con-stant
E.
-ri- -gli sem-pre ci guar- - di, Dio dai pe-ri -
dan - ger strengthen uphold them, God in their dan -
O.
-fran- - - goe ru - i - nar nel fan-go ve-do il mio so- - gno
bro- - ken and in the dust is scattered My golden dream of
J.
pp
-qui-do, ed o - ra su que-sta tra-ma Ja-go la-vo- -
Firm-ly I hold them Here in my meshes! I am the mas- -
ppp
dolce
D.
-mor, guar - da - mi in vol - - - - - - to e
love, See in mine eyes the
E.
pp
-gli, Dio dai pe - ri - gli sem - pre ci guar - di, sem - pre ci
ger; God in their dan - ger streng-then up - hold them strengthen up -
O.
pp
d'or e ru - i - nar nel fan - - - - go ve - do il mio
love, And in the dust is scat - - - - tered My gol - den
J.
pp
-ra, su que - sta tra - - - ma, su que - sta tra - ma Ja - go la -
ter, Here in my mes - - - shes, Here in my mes - shes! I am the
pp

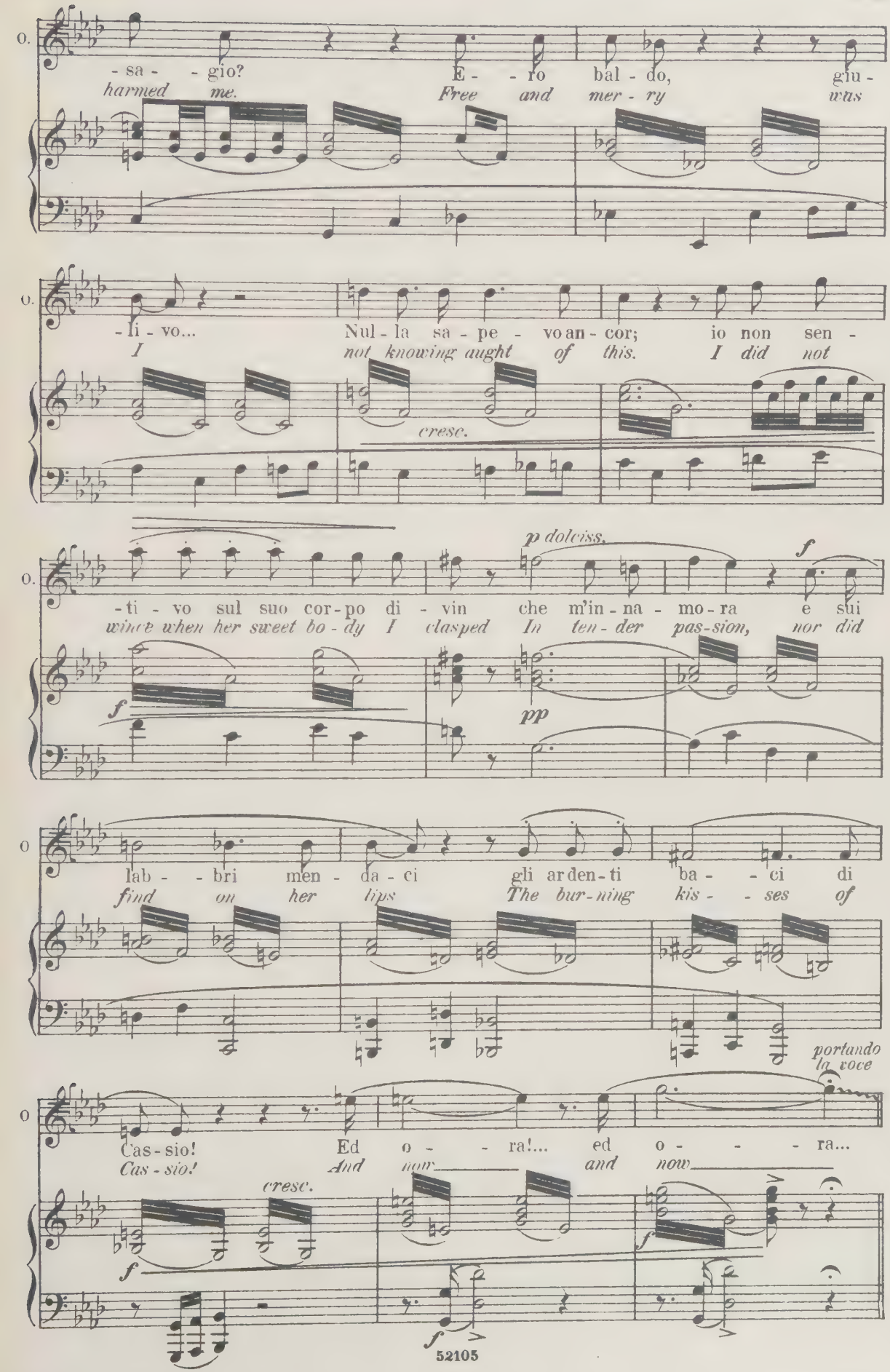

Z
dolce
allarg. e morendo
D.
mi-ra co-me fa-vel-la a-mor. Dam-mi la dol-ce e
to-ken Of vows of con-stant love! Dear hus-band, let me
allarg.
E.
guar-di, sem-pre ci guar-di.)
hold them strengthen up-hold them.
dolciss.
O.
so-gno, ve-do il mio so-gno d'ôr.)
dream my gol-den dream of love.
allarg.
J.
-vo-ra, Ja-go la-vo-ra!)
master, I-a-go's mas-ter!
Z
pp con espressione
mf allarg.
dolciss.
pp
D.
lie-ta pa-ro-la del per-don.
pray One word of par-don say.
Otello.
E-sci-te!
All leave me!
dim.

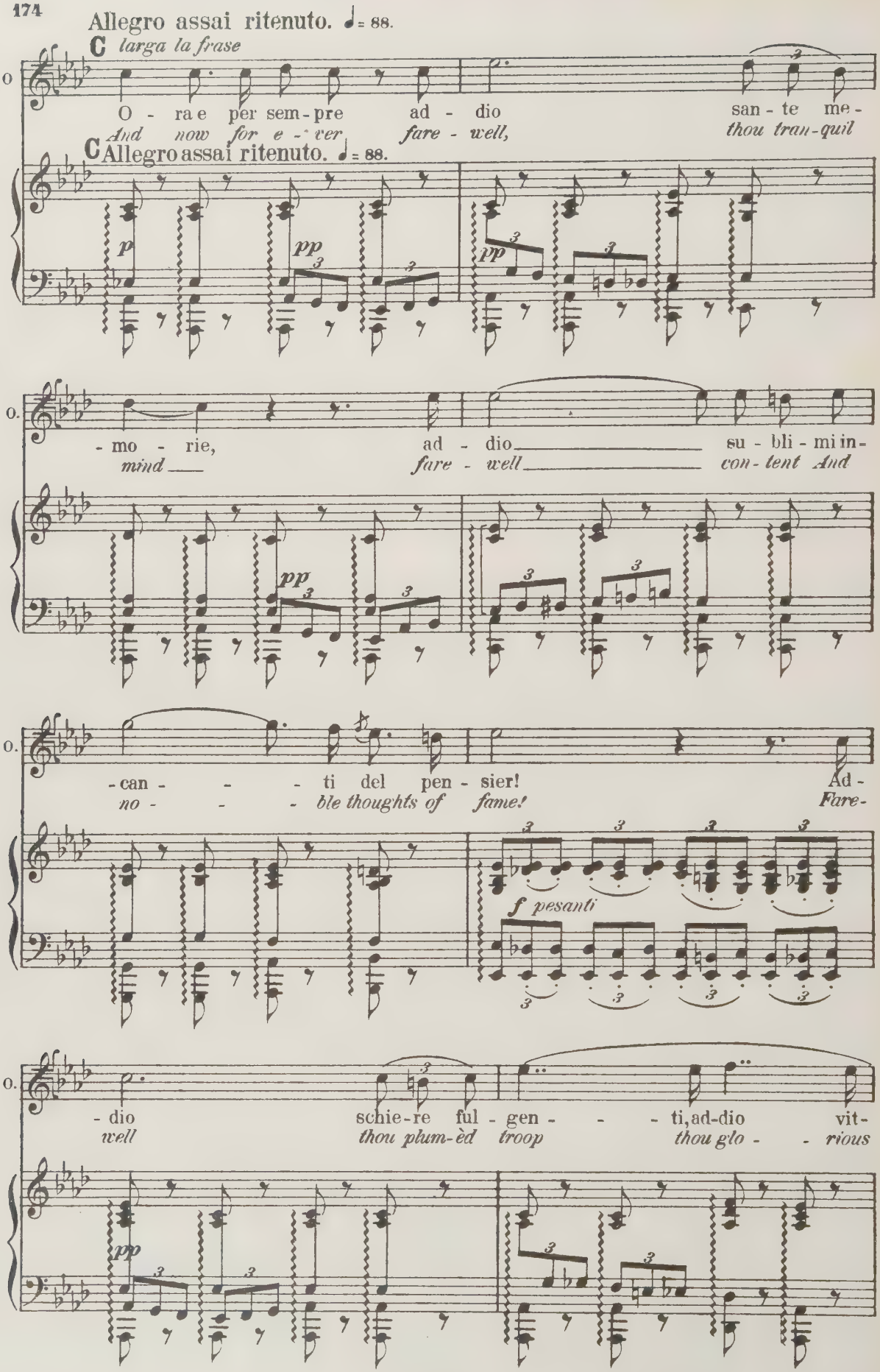

O.
So - lo vo' re - star.
I would be a - lone.
Jago.
(sottovoce ad Emilia che sta per escire)
(aside to Emilia who is about to go.)
(Ti gio - va ta - cer. In -
Of this not a word, I
(Desdemona ed Emilia escono)
(Exeunt Desdemona and Emilia)
J.
- ten - di?)
charge you.
J.
(Jago finge d'escire dalla porta del fondo, ma giuntovi s'arresta)
(Iago goes towards the door at back, but remains standing there.)
Scene V.
Otello.
(accasciato, su d'un sedile)
(exhausted, throws himself into a chair)
De - sde - - mo - na
She false, Des - de -

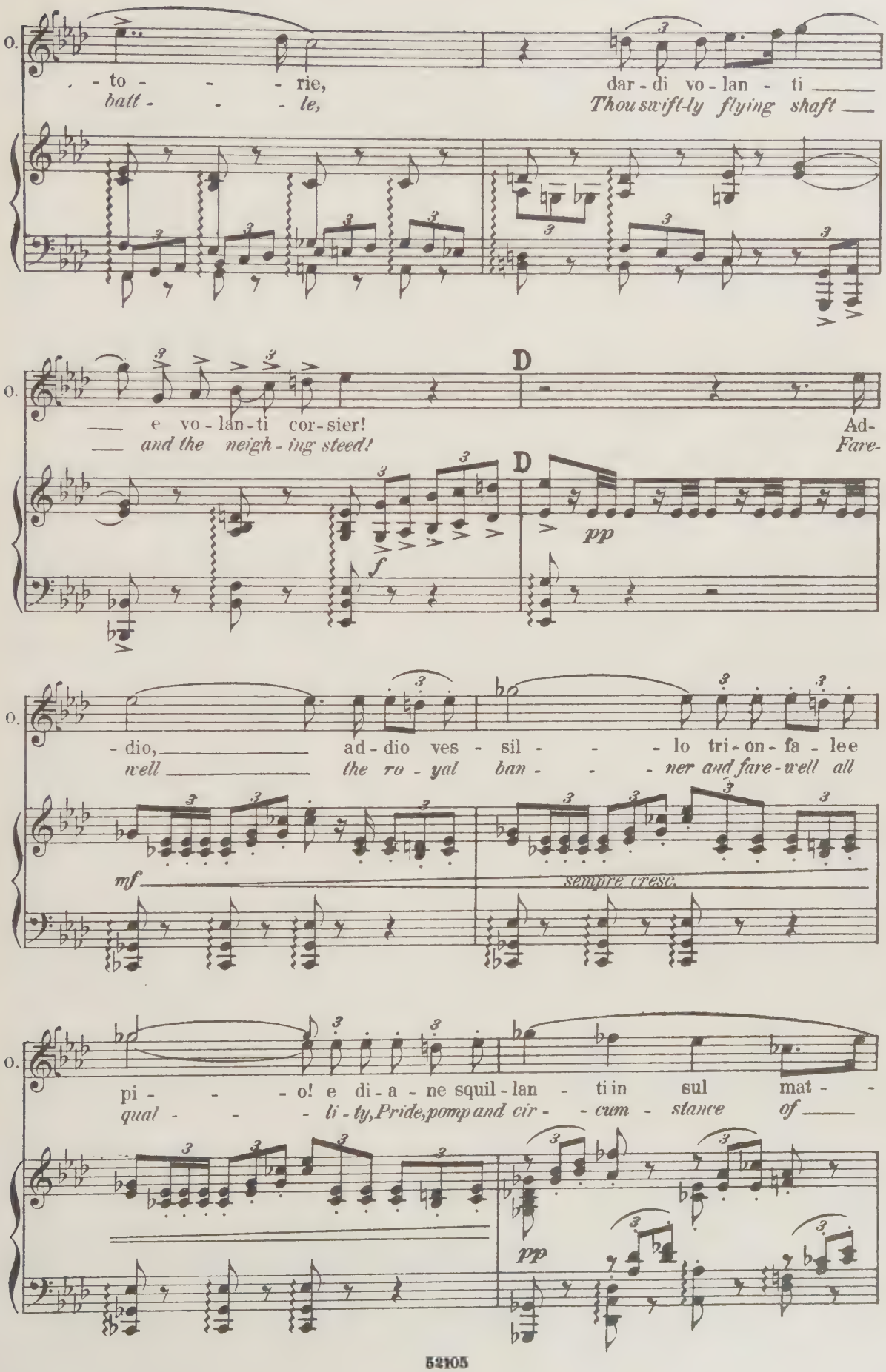

O.
re - a!
mo - na!
(nel fondo guardando di nascosto il fazzoletto, poi riponendolo con cura nel giustacuore)
(at the back, looking at the handkerchief and then carefully replacing it in his doublet)
Jago.
(Con que - sti fi - li tra - me - rò la pro - va del pec -
Yea, trif - les light as air are to the jea - lous Proof of
senza misura col canto
O.
J.
- ca - to d'a - mor. Nel - la di - mo - ra di Cas - sio ciò s'a -
ho - - ly writ. Now will I lose in Cas - sio's house this
O.
A - tro - ce i - de - a!
Oh, monstrous, monstrous!
(fissando Otello)
(to himself, watching Othello)
J.
-scon-da.)
nap-kin.
(Il mio ve - len la -
He chan-ges with my

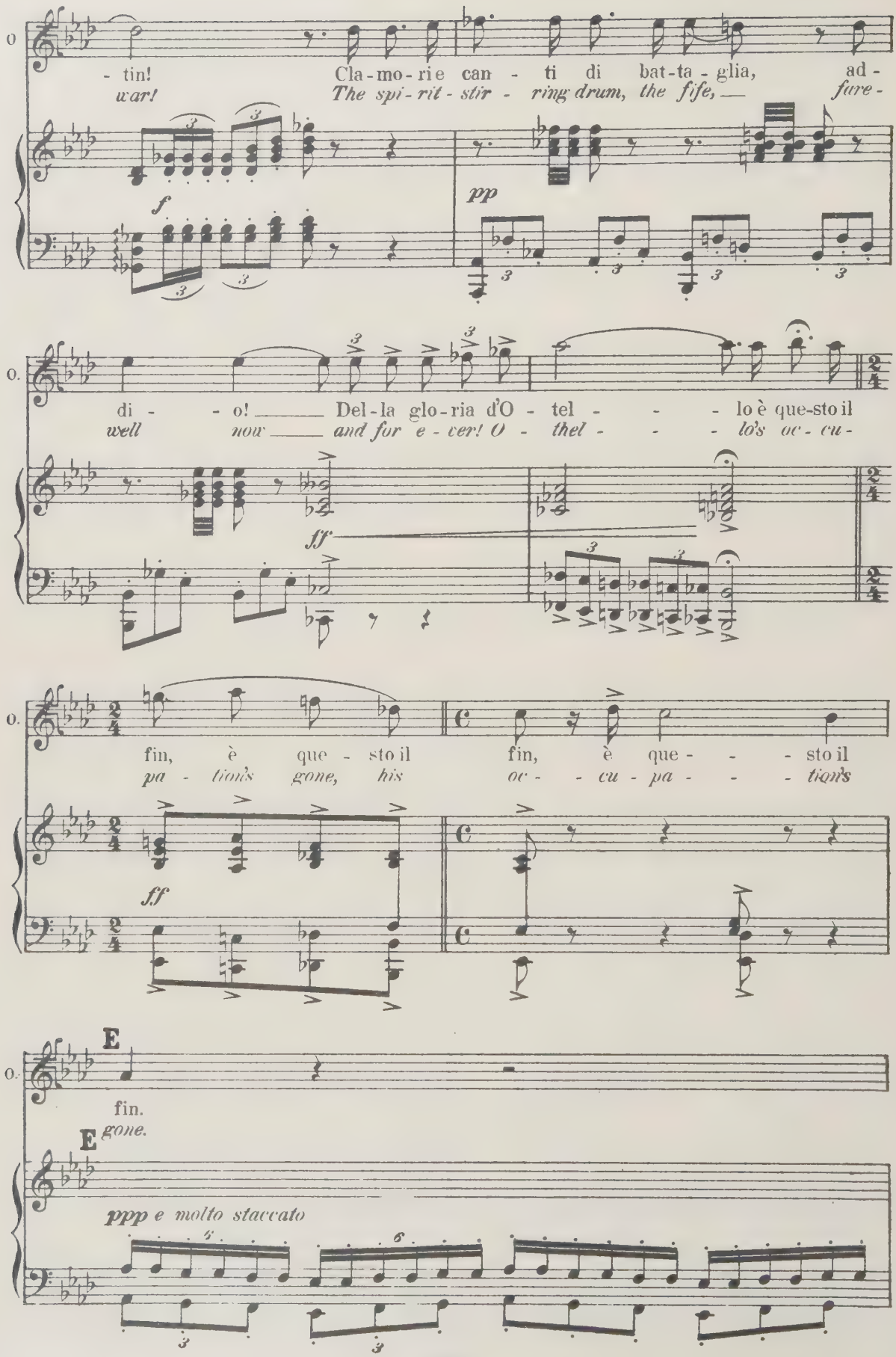

O.
Rea con - tro me! con-tro
Ha! false to me! ha! to
J.
- vo - ra.)
poi - son.
p
O.
me!!!
me!
(cupo)
A - tro - ce!!! a -
Oh, monstrous! oh,
J.
(Sof - - fri e rug - - gi!)
Writhe and foam thou!
O.
- tro - ce!!!
mon - strous!
(dopo essersi portato accanto ad Otello bonariamente)
(going up to Othello, cordially)
J.
Non pen - sa - te - ci più.
Gen' - ral, no more of that!
morendo allarg.

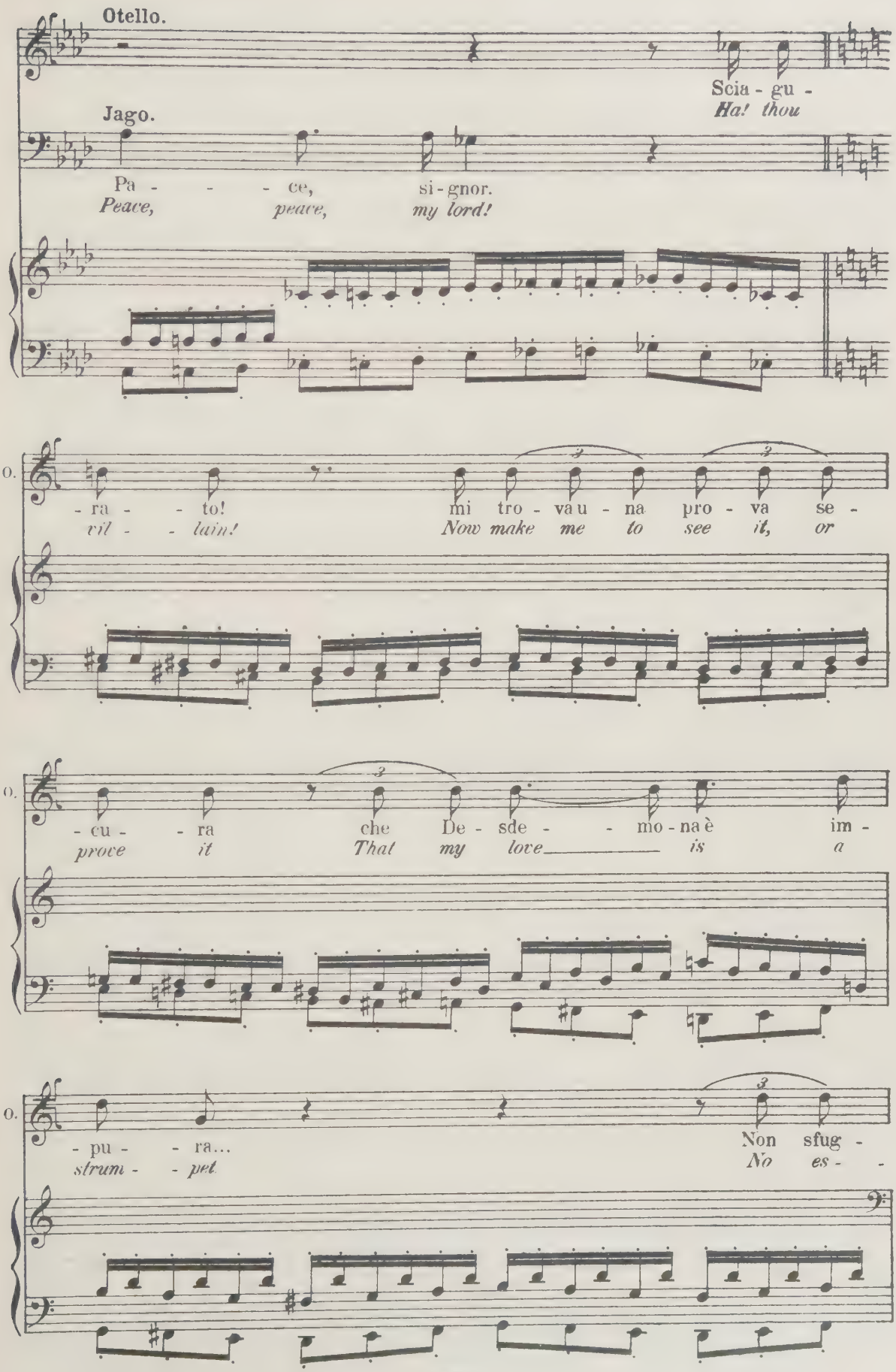

Allegro agitato. ♩ = 138.
A
(balzando)
Otello. (staggering)
Tu?! In - die - tro! fug - gi!!
Thou? A - vaunt thee! leave me!
M'hai le - ga - to al - la
On the rack thou hast
Allegro agitato. ♩ = 138.
cro - ce! Ahi - mè!...
set me! Ah me!
Più orren - do
I swear 'tis
ppp
d'o - - gni or - - ren - - da in - - giu - ria del - l'in - giu - ria è il so -
bet - - ter to be much ab - used Than know it a
p
B a tempo
- spet - to.
bit - tle.
Nel - l'o - re ar - ca - ne del - la sua lus -
What sense had I of her stol'n hours of
pppa tempo
- su - ria (e a me fu - ra - te!) m'a - gi - ta - va il pet - to for - se un pre -
lust, though stol'n from me? Them I saw not thought not, they ne - ver
pp
pp

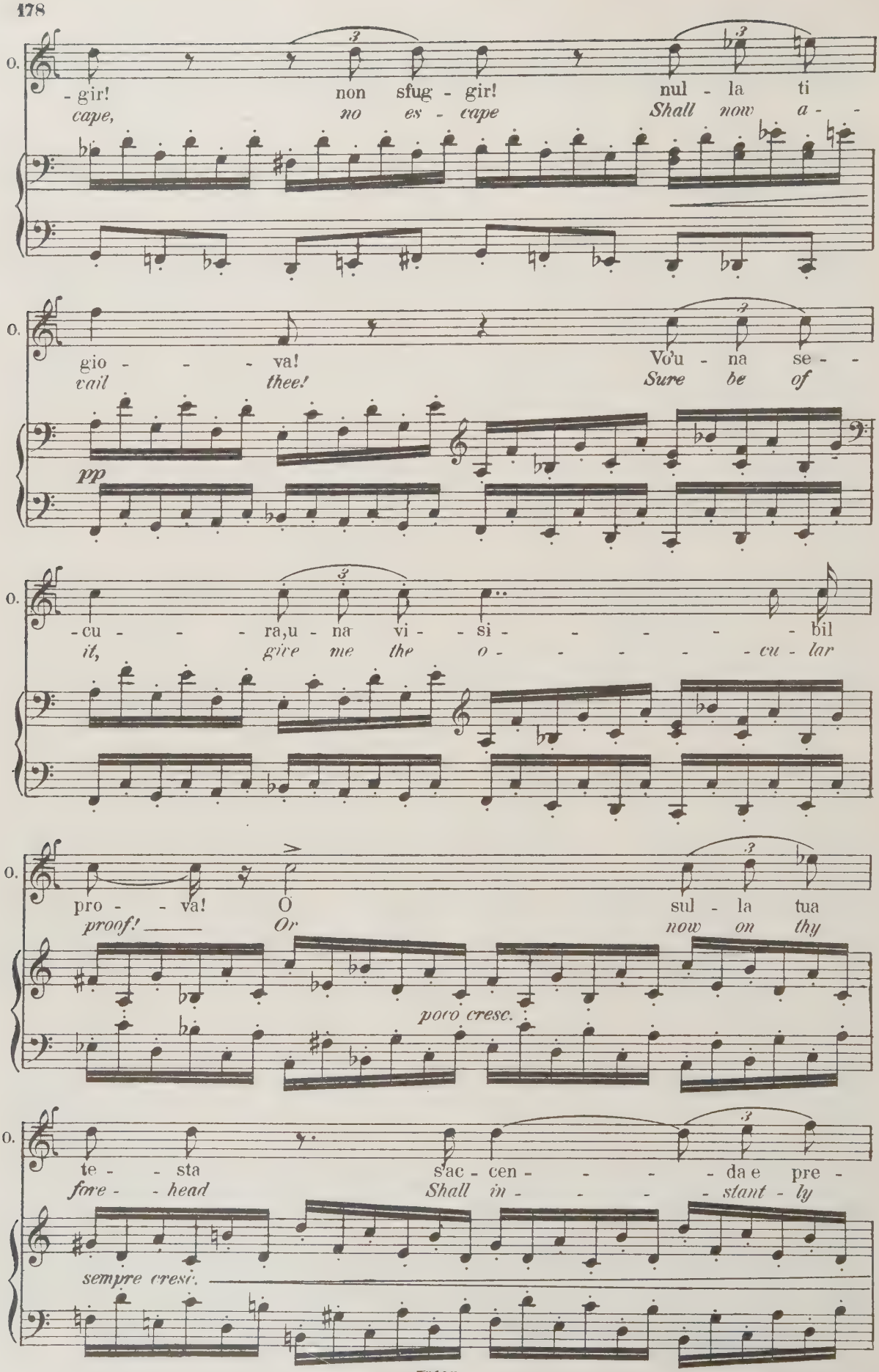

O.
-sa- -gio? E- -ro bal-do, giu-
harmed me. Free and mer-ry was
-li-vo... Nul-la sa-pe- -vo an-cor; io non sen-
I not knowing aught of this. I did not
cresc.
p dolciss.
f
-ti-vo sul suo cor-po di- -vin che m'in-na-mo-ra e sui
wince when her sweet bo-dy I clasped In ten-der pas-sion, nor did
f
pp
O
lab- -bri men-da-ci gli ar-den-ti ba- -ci di
find on her lips The bur-ning kis- -ses of
portando la voce
O
Cas-sio! Ed o- -ra!... ed o- - -ra...
Cas-sio! And now and now
cresc.
f
f
f
52105

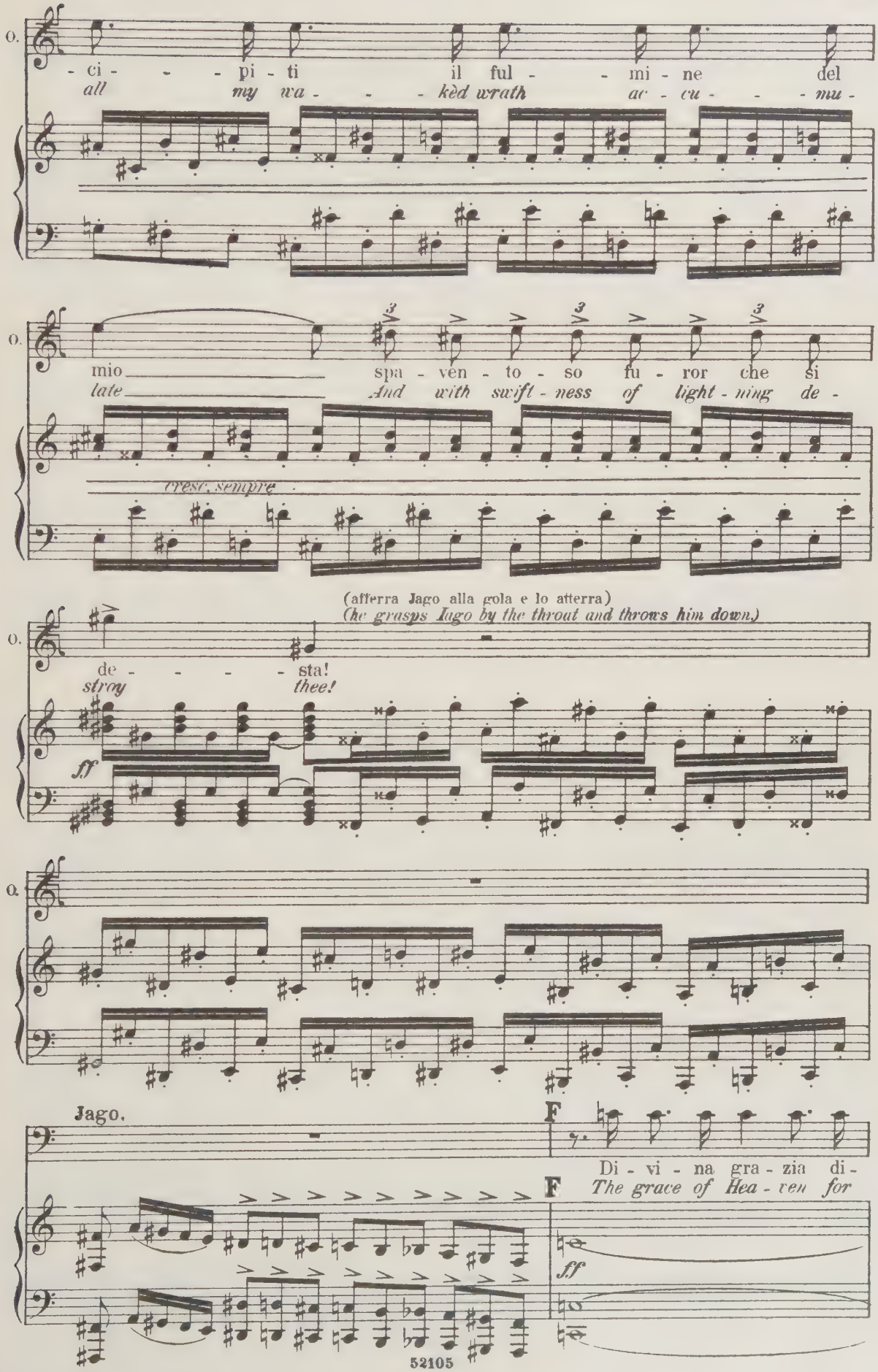

Allegro assai ritenuto. ♩= 88.
C larga la frase
O - ra e per sem - pre ad - dio san - te me -
And now for e - ver fare - well, thou tran-quil
C Allegro assai ritenuto. ♩= 88.
p
pp
pp
- mo - rie, ad - dio su - bli - mi in -
mind fare - well con - tent And
pp
- can - - - ti del pen - sier! Ad -
no - - - ble thoughts of fame! Fare-
f pesanti
- dio schie-re ful - gen - - - ti, ad-dio vit -
well thou plum-èd troop thou glo - - rious
pp

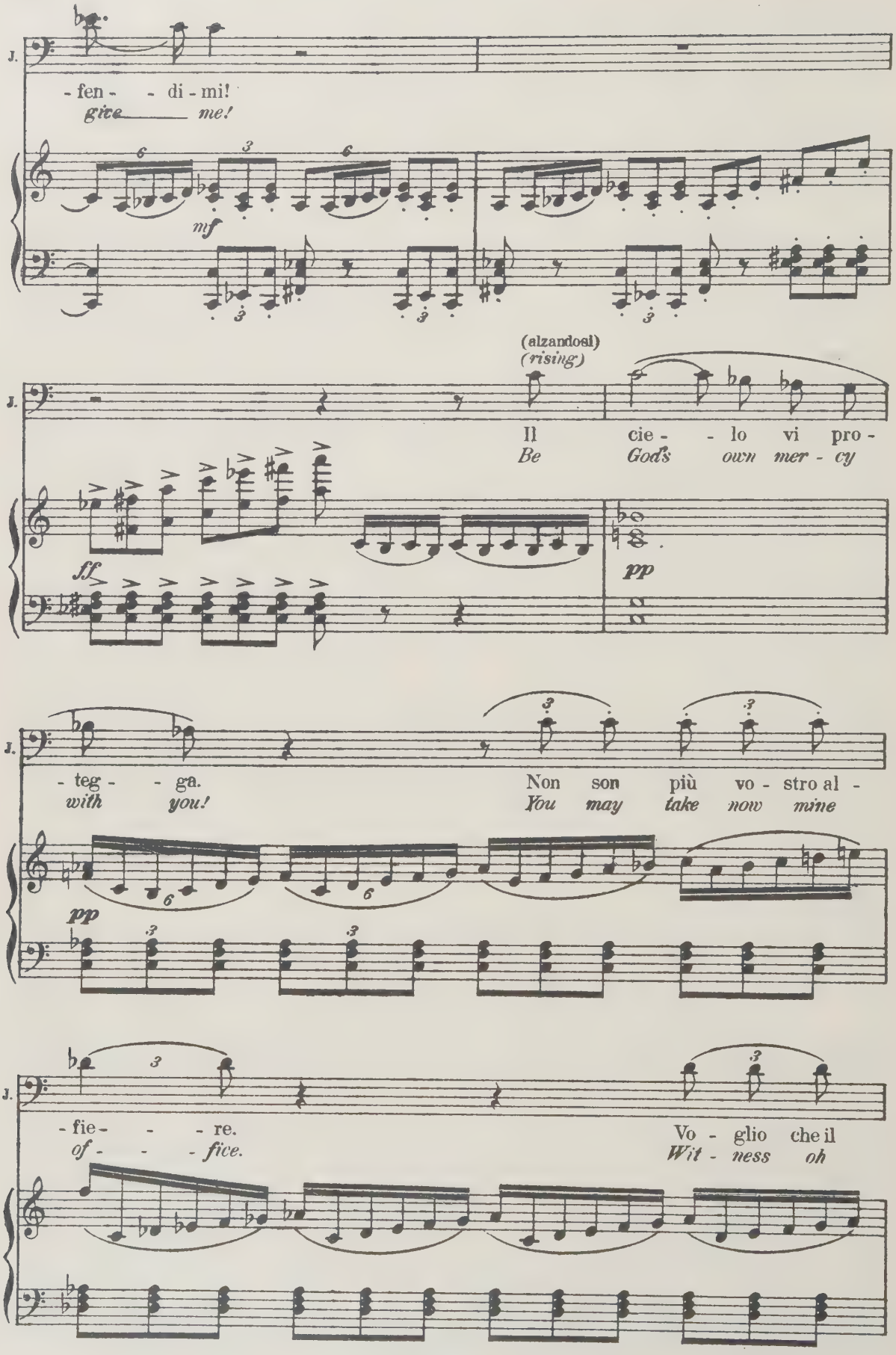

O.
- to - - - rie,
batt - - - le,
dar - di vo - lan - ti
Thou swift-ly flying shaft
e vo - lan - ti cor - sier!
and the neigh - ing steed!
Ad-
Fare-
D
D
pp
f
- dio, ad - dio ves - sil - - - lo tri - on - fa - lee
well the ro - yal ban - - - ner and fare-well all
mf
sempre cresc.
pi - - - o! e di - a - ne squil - lan - ti in sul mat - -
qual - - - li - ty, Pride, pomp and cir - - cum - stance of
pp

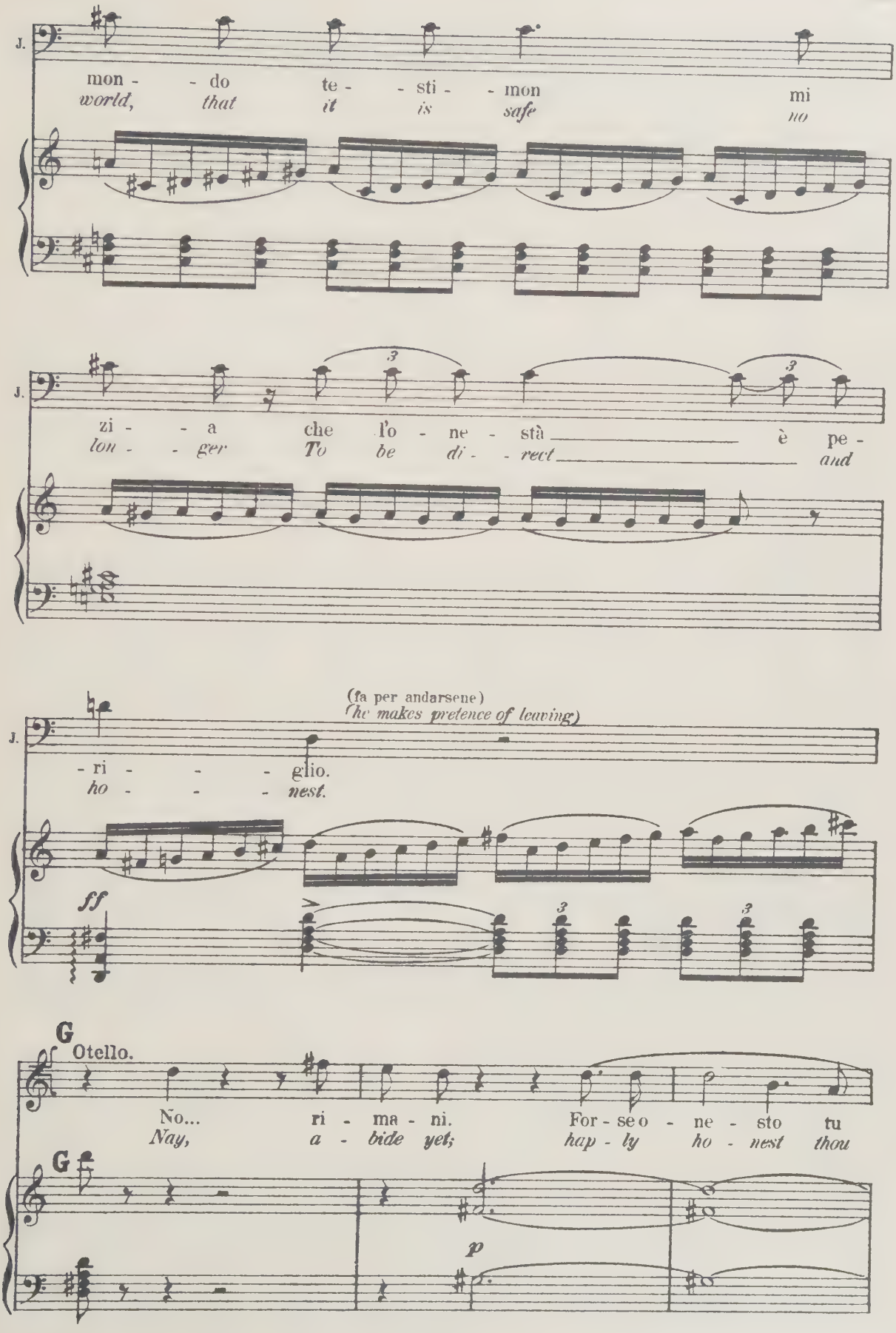

O
- tin! Cla-mo-rie can - ti di bat-ta-glia, ad -
war! The spi-rit-stir - ring drum, the fife, — fare -
f
pp
O.
di - - o! — Del-la glo-ria d'O - tel - - - lo è que-sto il
well now — and for e-ver! O - thel - - - lo's oc-cu -
ff
O.
fin, è que - sto il fin, è que - - - sto il
pa - tion's gone, his oc - - cu - pa - - - tion's
ff
O.
E
fin.
gone.
E
ppp e molto staccato

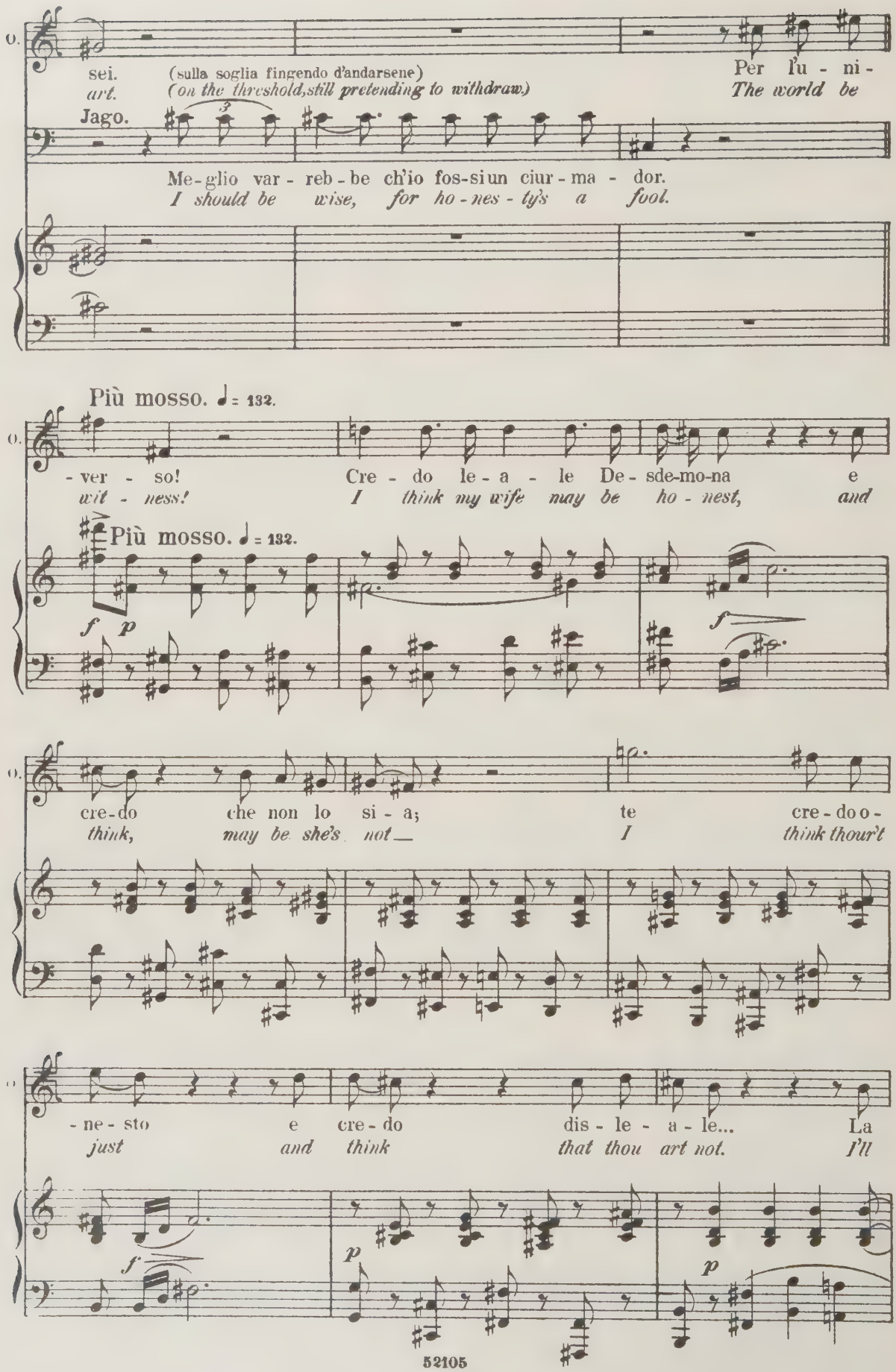

Otello.
Scia - gu -
Ha! thou
Jago.
Pa - - - ce, si - gnor.
Peace, peace, my lord!
O. - ra - - to! mi tro - va u - na pro - va se -
vil - - lain! Now make me to see it, or
O. - cu - - ra che De - sde - - mo - na è im -
prove it That my love is a
O. - pu - - ra... Non sfug -
strum - - pet No es - -

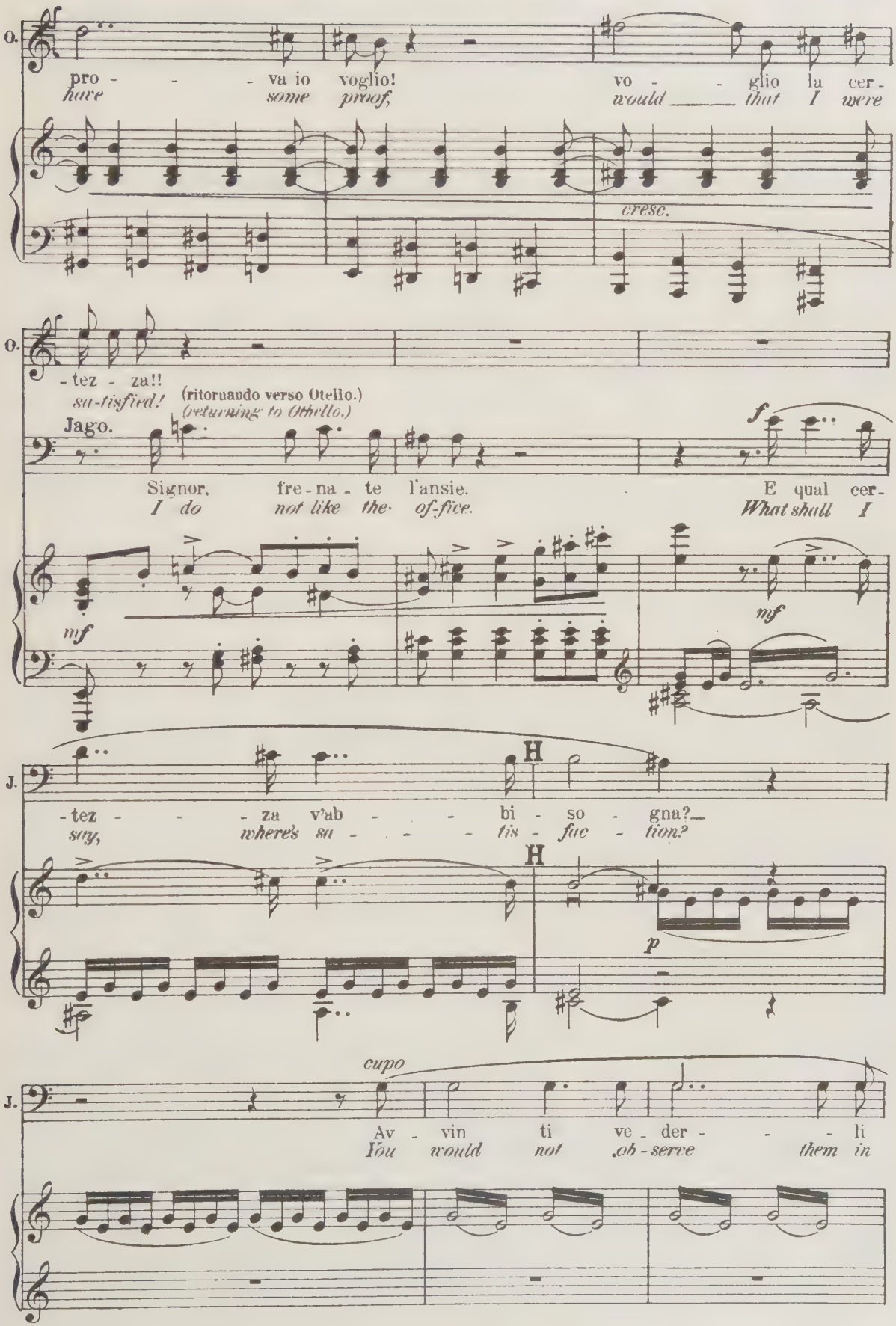

O.
-gir! non sfug - gir! nul - la ti
cape, no es - cape Shall now a - -
O.
gio - - - - va! Vo'u - na se - -
vail thee! Sure be of
pp
O.
-cu - - - ra,u - na vi - - si - - - - - - bil
it, give me the o - - - - - - cu - lar
O.
pro - - va! O sul - la tua
proof! Or now on thy
poco cresc.
O.
te - - sta s'ac - cen - - - - da e pre -
fore - - head Shall in - - - - stant - ly
sempre cresc.

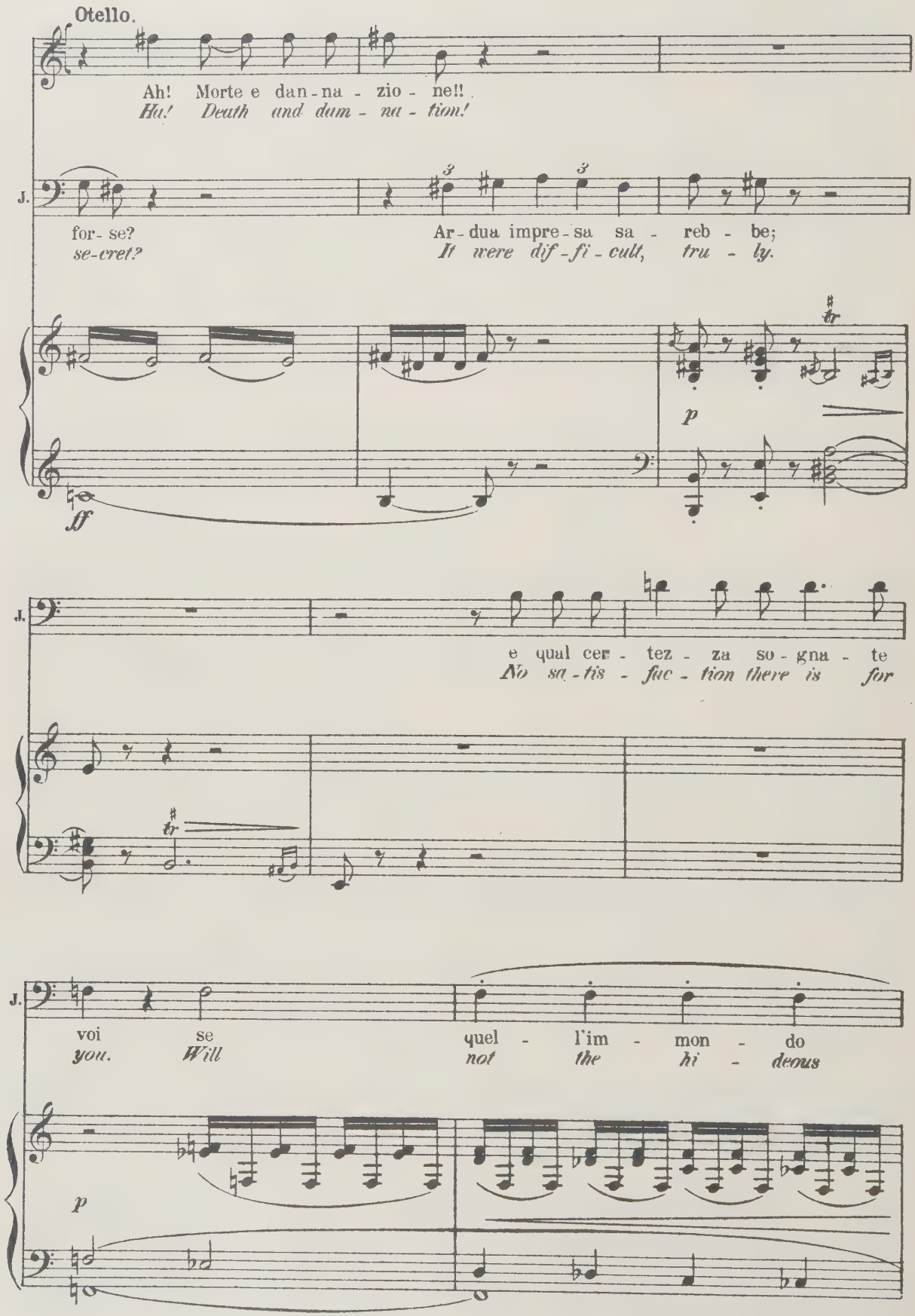

O.
- ci - - - pi - ti il ful - - mi - ne del
all my wa - - - kèd wrath ac - cu - - - mu -
O.
mio spa - ven - to - so fu - ror che si
late And with swift - ness of light - ning de -
cresc. sempre
(afferra Jago alla gola e lo atterra)
(he grasps Iago by the throut and throws him down.)
O.
de - - - - - sta!
stroy thee!
ff
O.
Jago.
F
Di - vi - na gra - zia di -
F
The grace of Hea - ven for
ff
52105

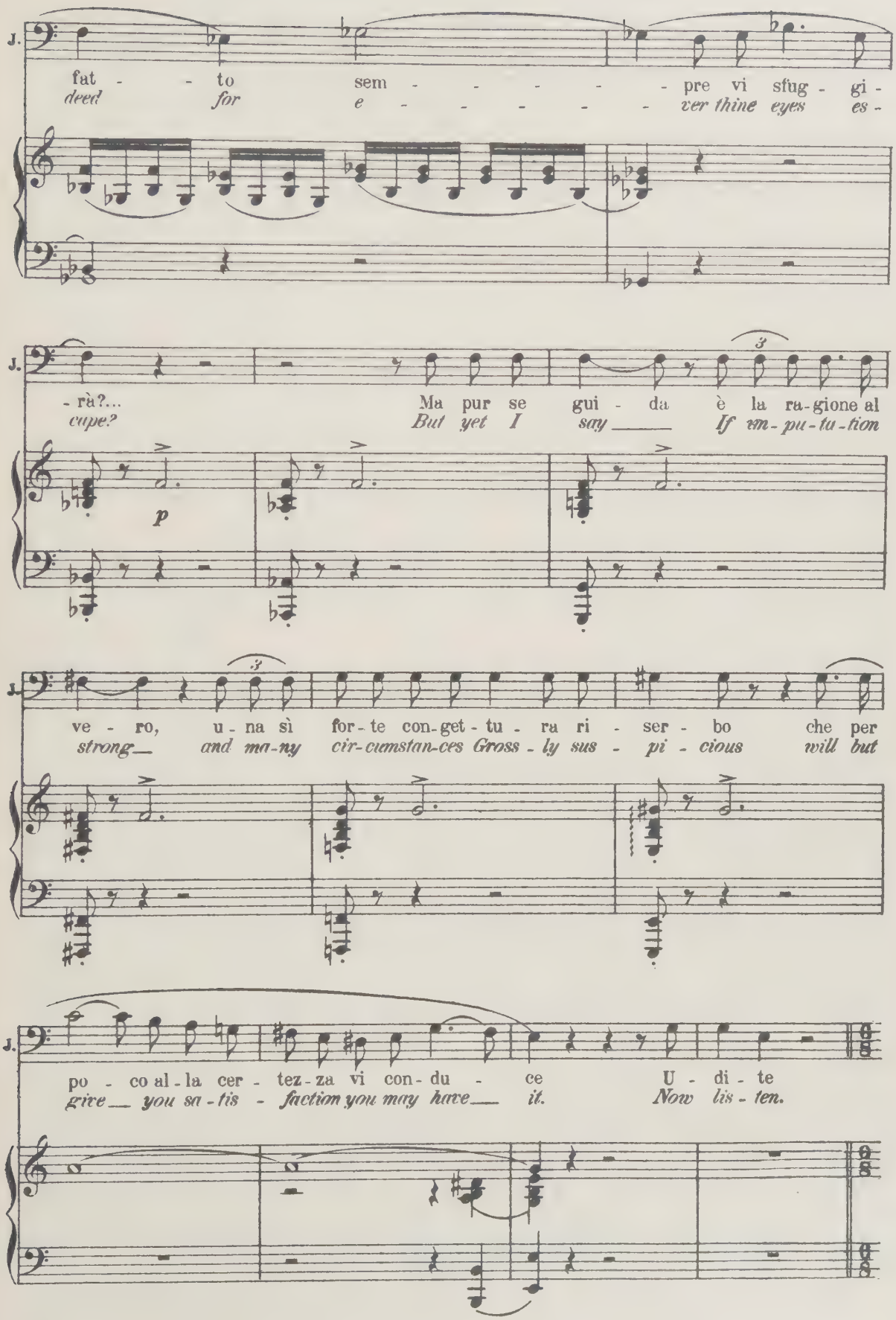

J.
- fen - - di - mi!
give me!
mf
(alzandosi)
(rising)
Il cie - - lo vi pro -
Be God's own mer - cy
ff
pp
- teg - - ga.
with you!
Non son più vo - stro al -
You may take now mine
pp
- fie - - - re.
of - - - fice.
Vo - glio che il
Wit - ness oh

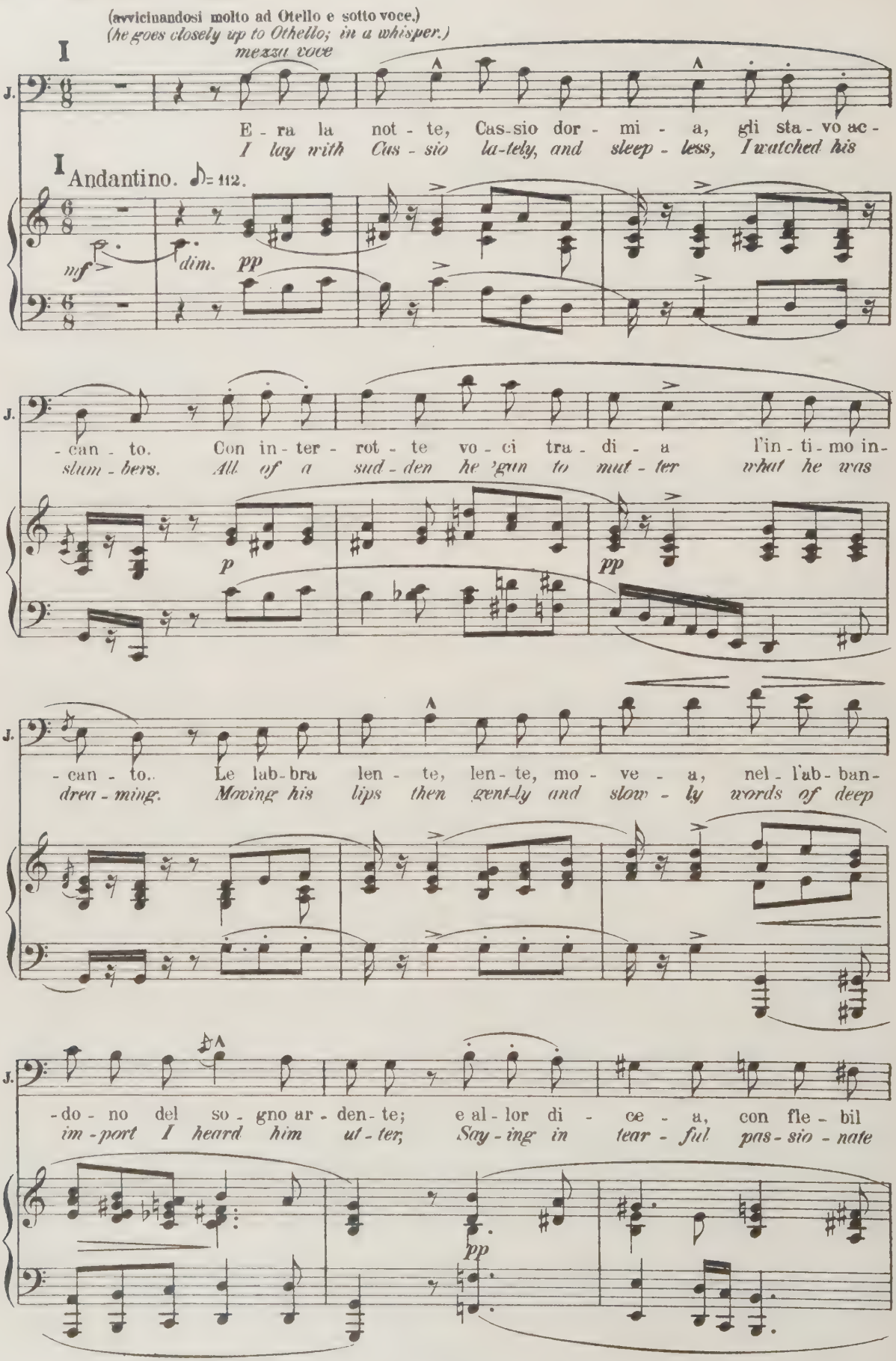

J.
mon - - do te - - sti - - mon mi
world, that it is safe no
J.
zi - - a che l'o - ne - stà è pe -
lon - - ger To be di - - rect and
(fa per andarsene)
(he makes pretence of leaving)
J.
- ri - - - - glio.
ho - - - - nest.
ff
G
Otello.
No... ri - ma - ni. For - se o - ne - sto tu
Nay, a - bide yet; hap - ly ho - nest thou
G
p

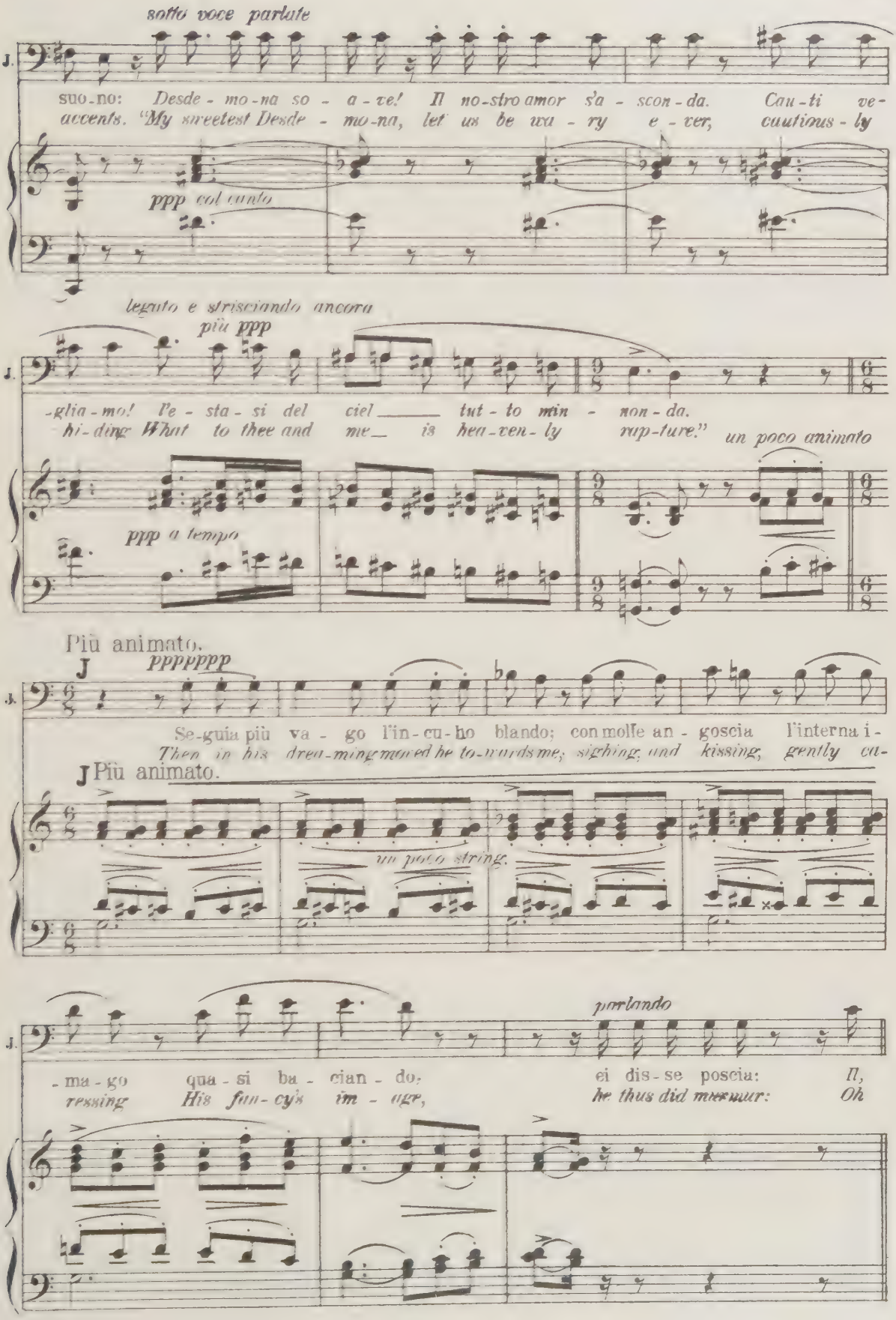

O.
sei.
art.
(sulla soglia fingendo d'andarsene)
(on the threshold, still pretending to withdraw.)
Per l'u - ni -
The world be
Jago.
Me-glio var - reb - be ch'io fos-si un ciur - ma - dor.
I should be wise, for ho - nes - ty's a fool.
Più mosso. ♩ = 132.
O.
- ver - so!
wit - ness!
Cre - do le - a - le De - sde-mo-na e
I think my wife may be ho - nest, and
Più mosso. ♩ = 132.
f
p
f
O.
cre-do che non lo si - a;
think, may be she's not
te cre - do o -
I think thou'rt
O.
- ne - sto e cre - do dis - le - a - le... La
just and think that thou art not. I'll
f
p
p

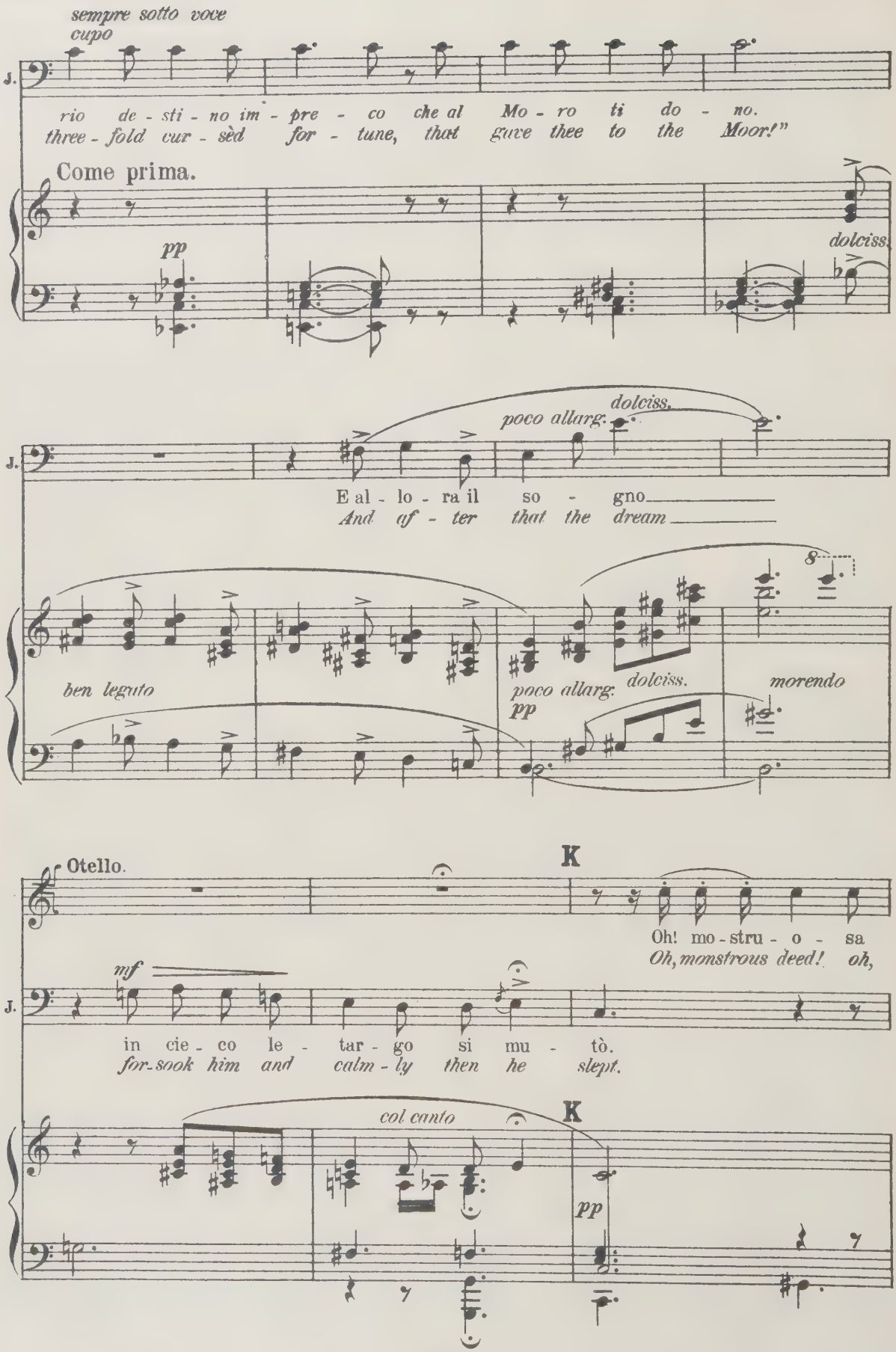

O.
pro - - - va io voglio!
have some proof,
vo - - glio la cer -
would ____ that I were
cresc.
O.
- tez - za!!
su-tisfied!
(ritornando verso Otello.)
(returning to Othello.)
Jago.
Signor, fre - na - te l'ansie.
I do not like the of-fice.
E qual cer -
What shall I
f
mf
mf
J.
H
- tez - - - za v'ab - - - bi - so - gna?
say, where's su - - - - tis - fac - tion?
H
p
cupo
J.
Av - vin ti ve - der - - - - li
You would not ob-serve them in

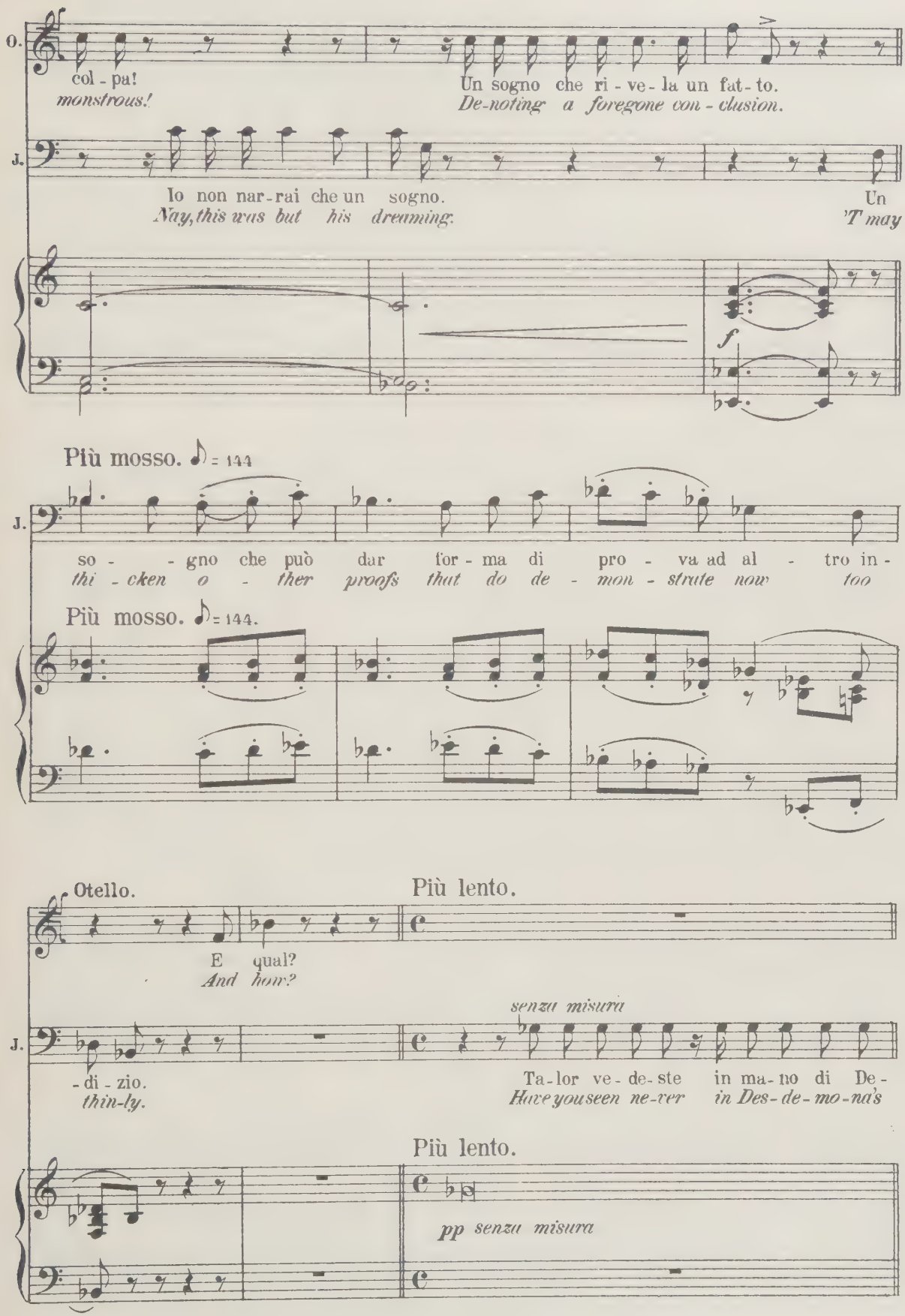

Otello.
Ah! Morte e dan-na - zio - ne!!
Ha! Death and dam - na - tion!
J.
for- se?
se-cret?
Ar-dua impre-sa sa - reb - be;
It were dif-fi-cult, tru - ly.
ff
p
J.
e qual cer - tez - za so-gna - te
No sa-tis - fac - tion there is for
tr
J.
voi se
you. Will
quel - l'im - mon - do
not the hi - deous
p

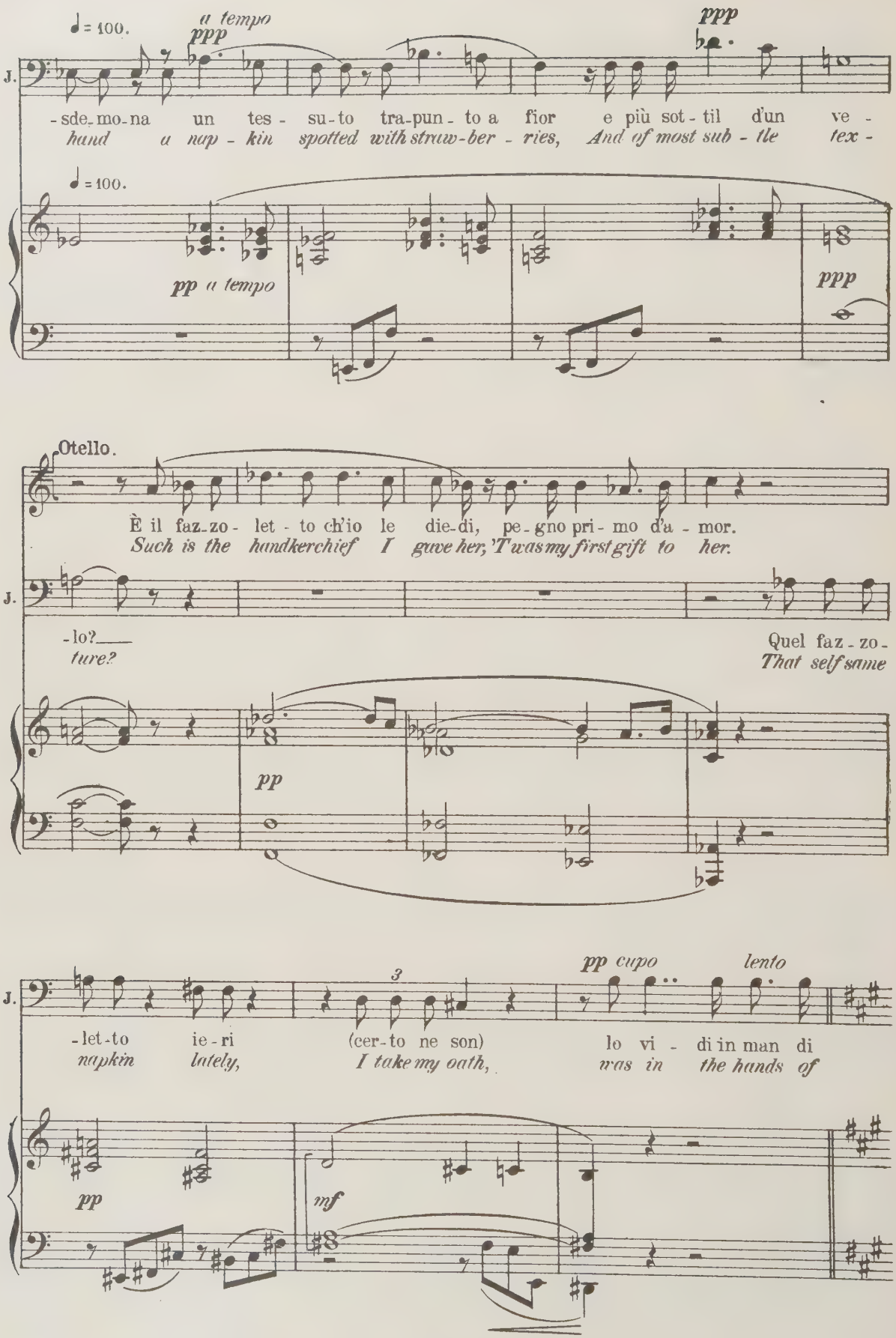

J.
fat - - to sem - - - - - - pre vi sfug - gi -
deed for e - - - - - - ver thine eyes es -
J.
- rà?... Ma pur se gui - da è la ra-gione al
cupe? But yet I say ___ If im-pu-ta-tion
p
J.
ve - ro, u - na sì for-te con-get-tu - ra ri - ser - bo che per
strong___ and ma-ny cir-cumstan-ces Gross - ly sus - pi - cious will but
J.
po - co al - la cer - tez-za vi con-du - ce U - di - te
give___ you sa-tis - faction you may have___ it. Now lis - ten.

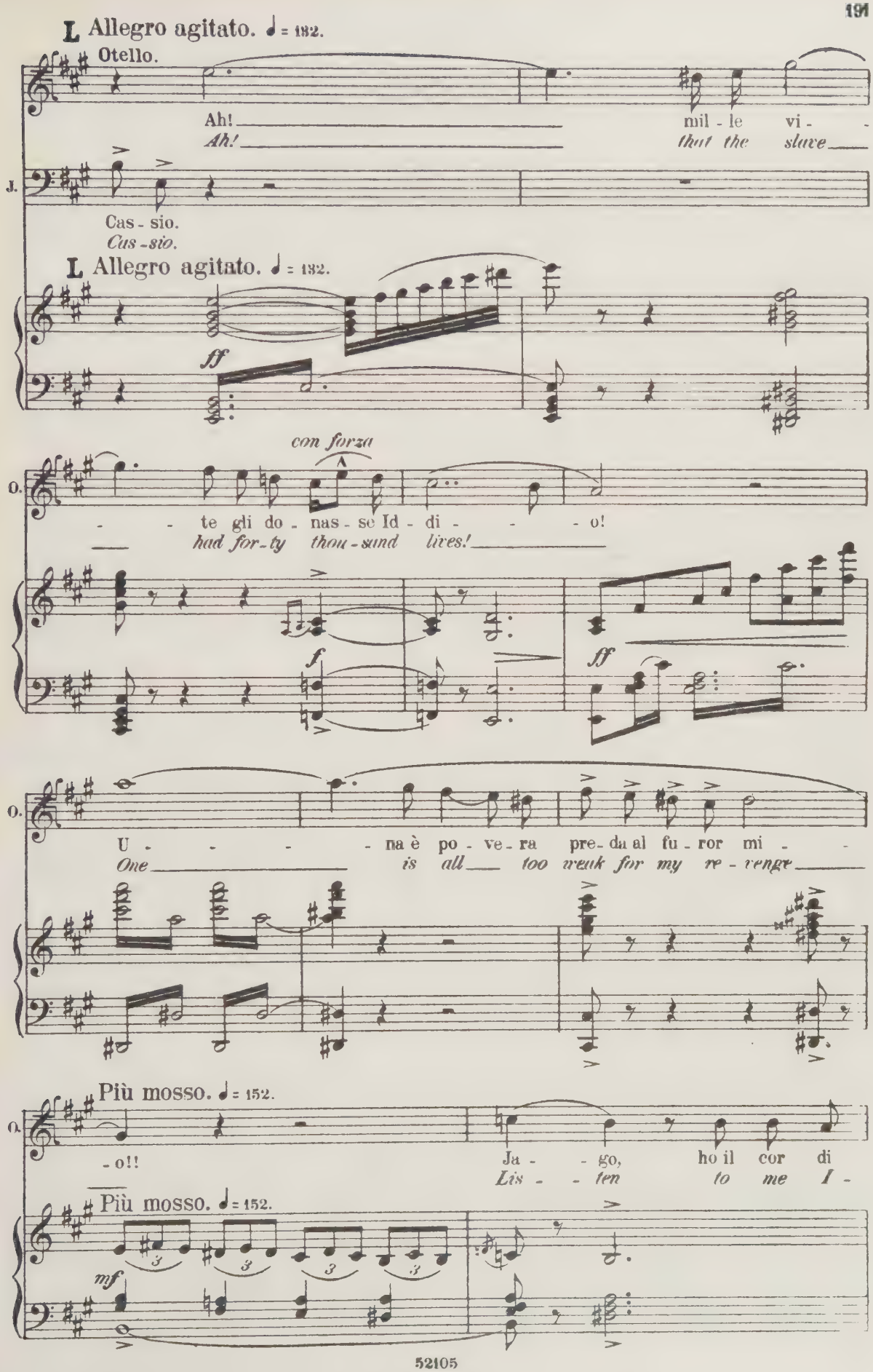

Andantino. ♪= 112.
(avvicinandosi molto ad Otello e sotto voce.)
(he goes closely up to Othello; in a whisper.)
I
mezzu voce
J.
E - ra la not - te, Cas-sio dor - mi - a, gli sta - vo ac -
I lay with Cas - sio la-tely, and sleep - less, I watched his
I Andantino. ♪= 112.
mf
dim.
pp
- can - to. Con in - ter - rot - te vo - ci tra - di - a l'in - ti - mo in -
slum - bers. All of a sud - den he 'gun to mut - ter what he was
p
pp
- can - to. Le lab - bra len - te, len - te, mo - ve - a, nel - l'ab - ban -
drea - ming. Moving his lips then gent-ly and slow - ly words of deep
- do - no del so - gno ar - den - te; e al - lor di - ce - a, con fle - bil
im - port I heard him ut - ter, Say - ing in tear - ful pas - sio - nate
pp

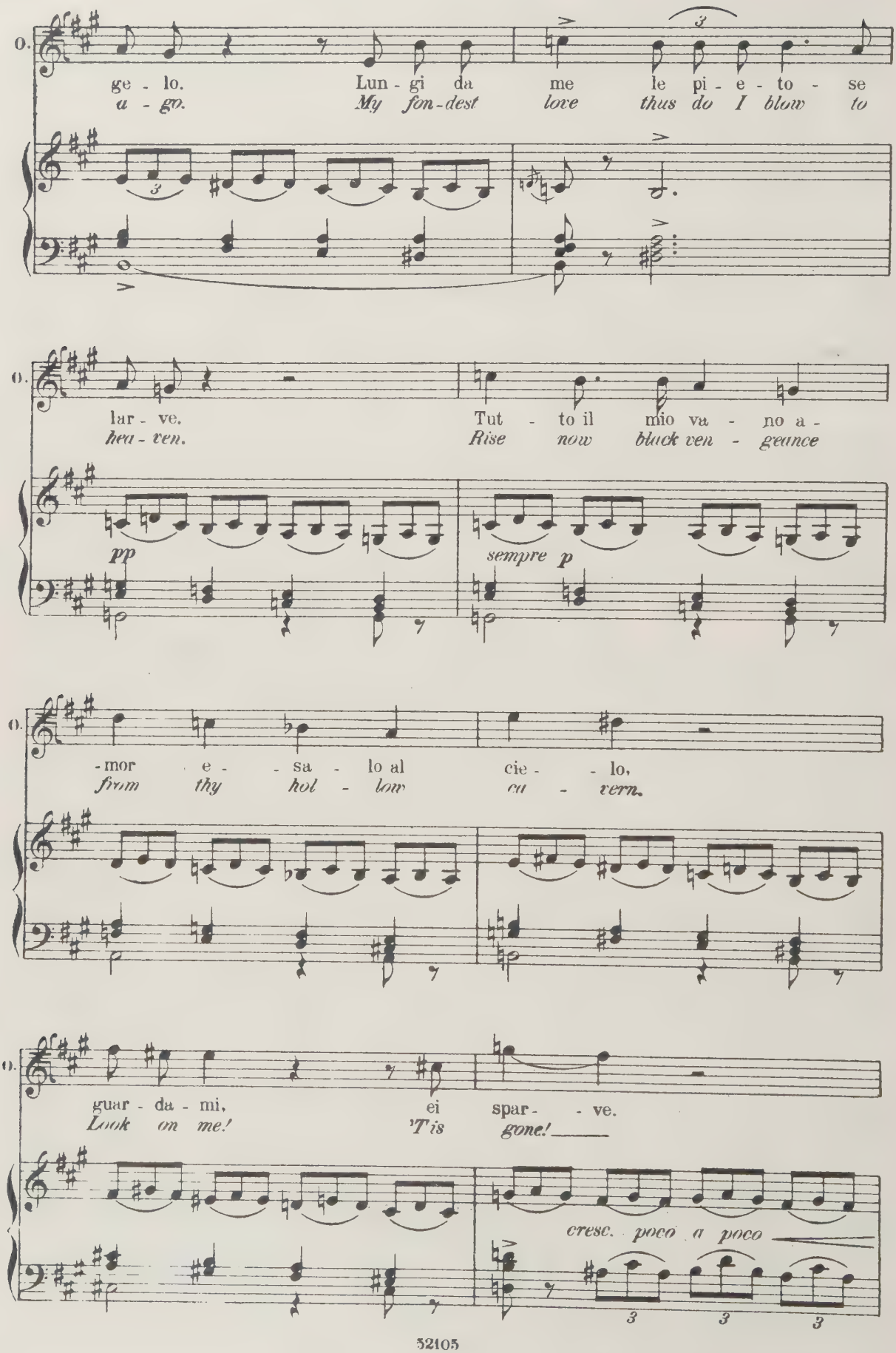

sotto voce parlate
J.
suo-no: Desde-mo-na so-a-ve! Il no-stro amor s'a-scon-da. Cau-ti ve-
accents. "My sweetest Desde-mo-na, let us be wa-ry e-ver, cautious-ly
ppp col canto
legato e strisciando ancora più ppp
-glia-mo! l'e-sta-si del ciel tut-to min-non-da.
hi-ding What to thee and me is hea-ven-ly rup-ture."
un poco animato
ppp a tempo
Più animato.
J
ppppppp
Se-guia più va-go l'in-cu-ho blando; con molle an-goscia l'interna i-
Then in his dreaming moved he towards me, sighing and kissing, gently ca-
J Più animato.
un poco string.
parlando
-ma-go qua-si ba-cian-do, ei dis-se poscia: Il,
ressing His fun-cy's im-age, he thus did murmur: Oh

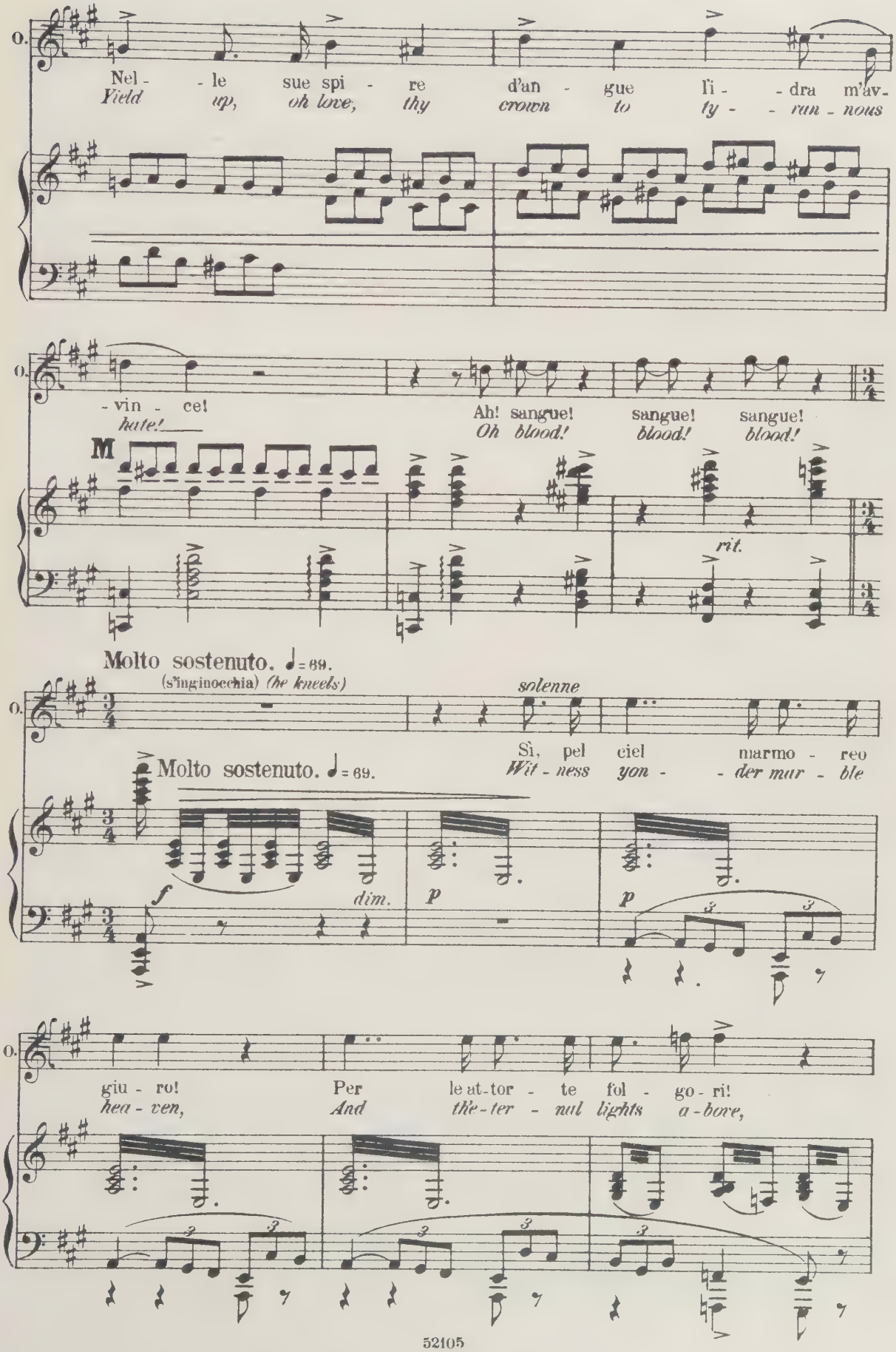

sempre sotto voce
cupo
J.
rio de - sti - no im - pre - co che al Mo - ro ti do - no.
three - fold cur - sèd for - tune, that gave thee to the Moor!"
Come prima.
pp
dolciss.
poco allarg.
dolciss.
E al - lo - ra il so - gno
And af - ter that the dream
ben leguto
poco allarg.
pp
dolciss.
morendo
Otello.
K
Oh! mo - stru - o - sa
Oh, monstrous deed! oh,
mf
in cie - co le - tar - go si mu - tò.
for-sook him and calm - ly then he slept.
col canto
K
pp

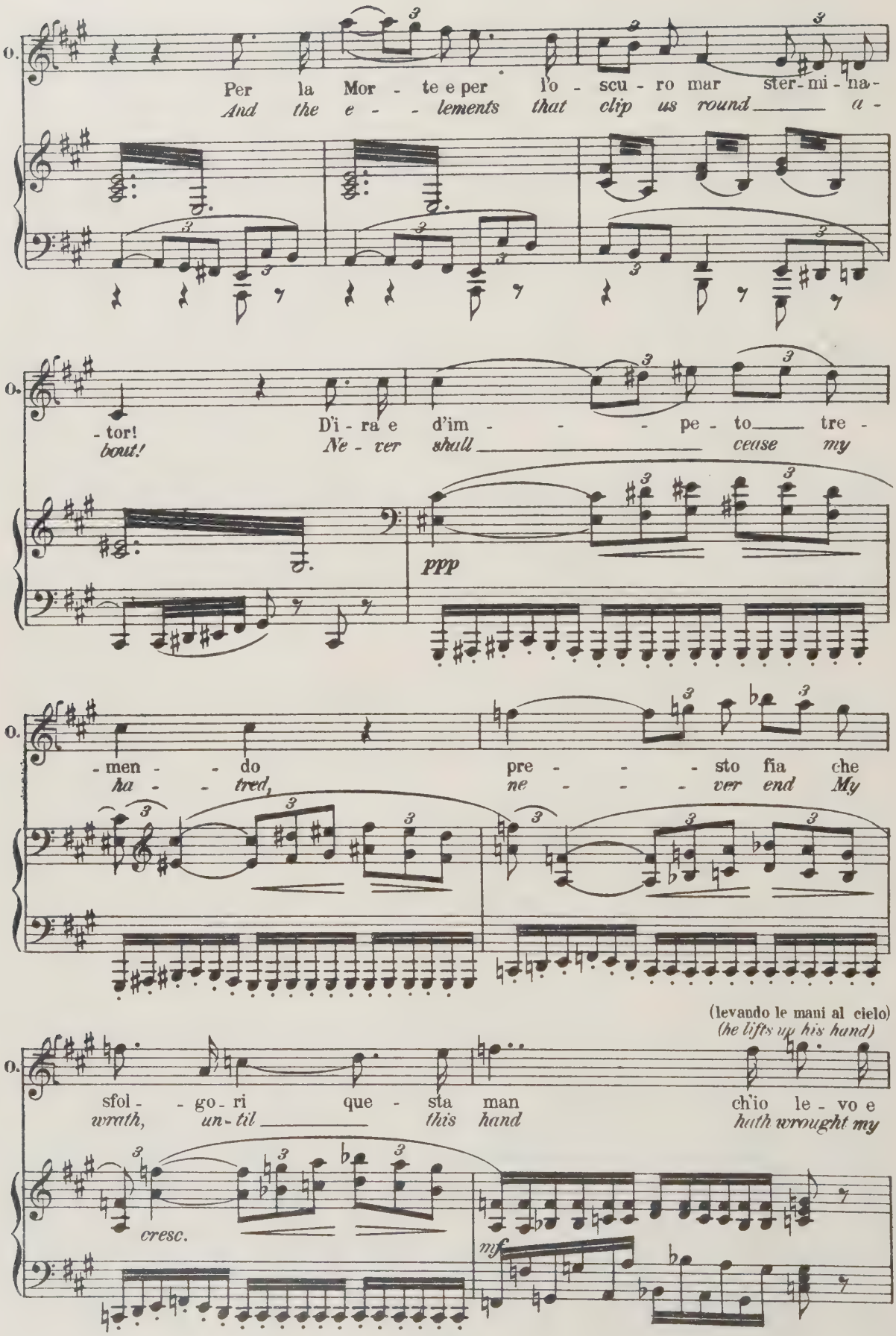

O.
col - pa!
monstrous!
Un sogno che ri - ve - la un fat - to.
De-noting a foregone con - clusion.
J.
Io non nar - rai che un sogno.
Nay, this was but his dreaming.
Un
'T may
f
Più mosso. ♪ = 144
J.
so - - gno che può dar for - ma di pro - va ad al - tro in -
thi - cken o - ther proofs that do de - mon - strate now too
Più mosso. ♪ = 144.
Otello.
Più lento.
E qual?
And how?
senza misura
J.
- di - zio.
thin-ly.
Ta - lor ve - de - ste in ma - no di De -
Have you seen ne-ver in Des - de - mo - na's
Più lento.
pp senza misura


♩= 100.
a tempo
ppp
ppp
J.
-sde-mo-na un tes- su-to tra-pun- to a fior e più sot- til d'un ve-
hand a nap- kin spotted with straw-ber- ries, And of most sub- tle tex-
♩= 100.
pp a tempo
ppp
Otello.
È il faz-zo- let- to ch'io le die-di, pe- gno pri- mo d'a- mor.
Such is the handkerchief I gave her, 'Twas my first gift to her.
J.
-lo?
ture?
Quel faz-zo-
That self same
pp
3
pp cupo
lento
J.
-let-to ie- ri (cer-to ne son) lo vi- di in man di
napkin lately, I take my oath, was in the hands of
pp
mf


L Allegro agitato. ♩ = 132.
Otello.
Ah!
Ah!
mil - le vi -
that the slave
J.
Cas - sio.
Cas - sio.
L Allegro agitato. ♩ = 132.
ff
con forza
O.
- - te gli do - nas - se Id - di - - - o!
had for - ty thou - sand lives!
f
ff
O.
U - - - - na è po - ve - ra pre - da al fu - ror mi - -
One is all too weak for my re - venge
Più mosso. ♩ = 152.
O.
- o!!
Ja - - go, ho il cor di
Lis - - ten to me I -
Più mosso. ♩ = 152.
3
mf


O.
ge - lo. Lun - gi da me le pi - e - to - se
a - go. My fon-dest love thus do I blow to
O.
lar - ve. Tut - to il mio va - no a -
hea - ven. Rise now black ven - geance
pp
sempre p
O.
-mor e - sa - lo al cie - lo,
from thy hol - low ca - vern.
O.
guar - da - mi, ei spar - ve.
Look on me! 'Tis gone!
cresc. poco a poco
3
3
3


O.
Nel - le sue spi - re d'an - gue fi - dra m'av-
Yield up, oh love, thy crown to ty - run - nous
- vin - ce!
hate!
Ah! sangue! sangue! sangue!
Oh blood! blood! blood!
M
rit.
Molto sostenuto. ♩= 69.
(s'inginocchia) (he kneels)
solenne
Sì, pel ciel marmo - reo
Wit - ness yon - der mar - ble
Molto sostenuto. ♩= 69.
dim.
giu - ro!
hea - ven,
Per le at-tor - te fol - go - ri!
And the-ter - nal lights a-bove,


O.
Per la Mor - te e per l'o - scu - ro mar ster-mi-na-
And the e - - lements that clip us round a -
- tor!
bout!
D'i - ra e d'im - - - pe - to tre -
Ne - ver shall cease my
ppp
O.
- men - do pre - - - sto fia che
ha - tred, ne - - - ver end My
(levando le mani al cielo)
(he lifts up his hand)
O.
sfol - go - ri que - sta man ch'io le - vo e
wrath, un-til this hand hath wrought my
cresc.
mf

N

(fa per alzarsi, Jago lo trattiene inginocchiato)
(is about to rise; Iago holds him down)

O. sten - do!
ven - geance!

Jago. Non v'al - za - te an - cor!
Nay, a - rise not yet!

(s'inginocchia anch'esso)
(kneels himself)

Te - sti -
Wit - ness

N

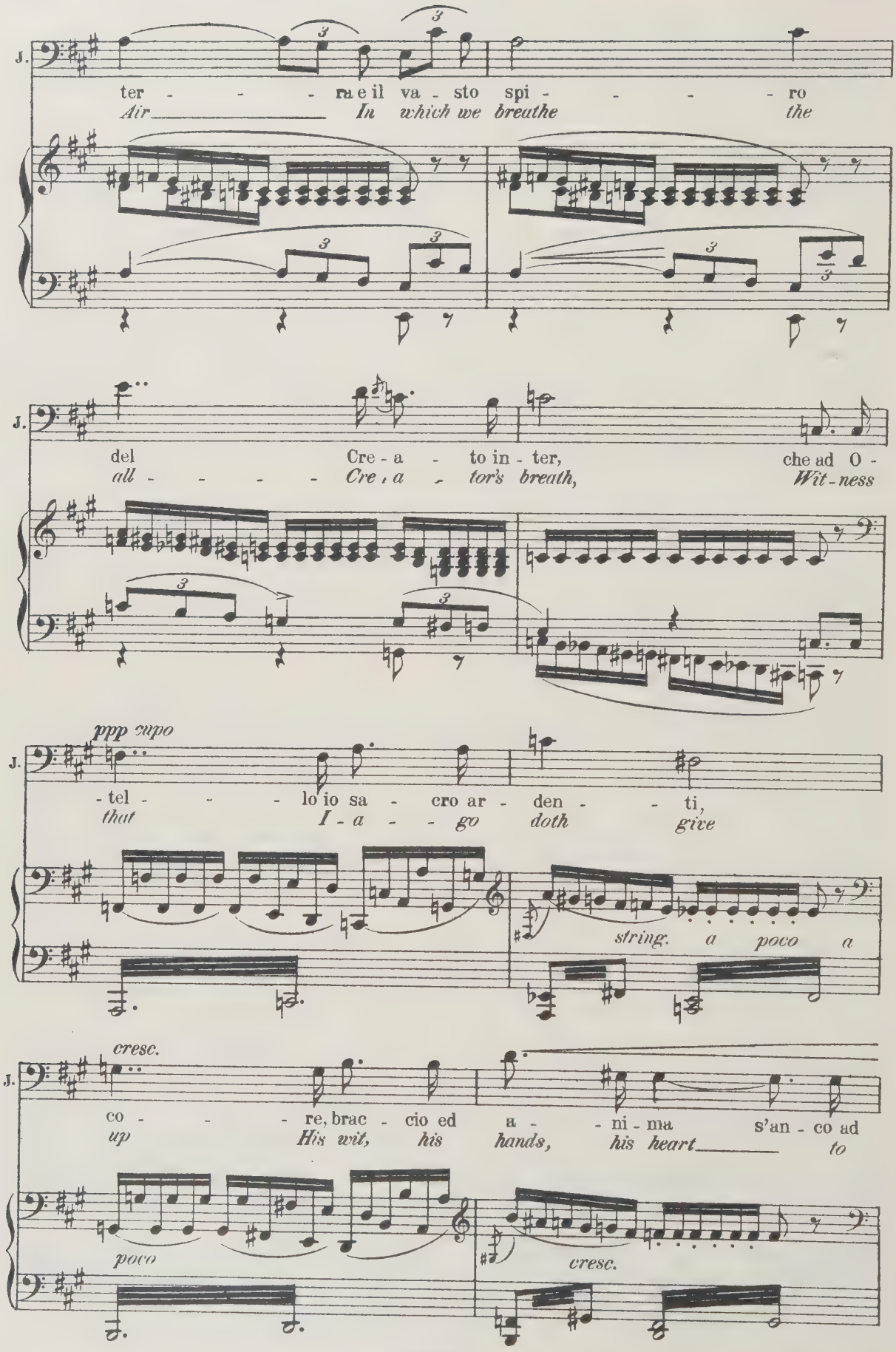
ff

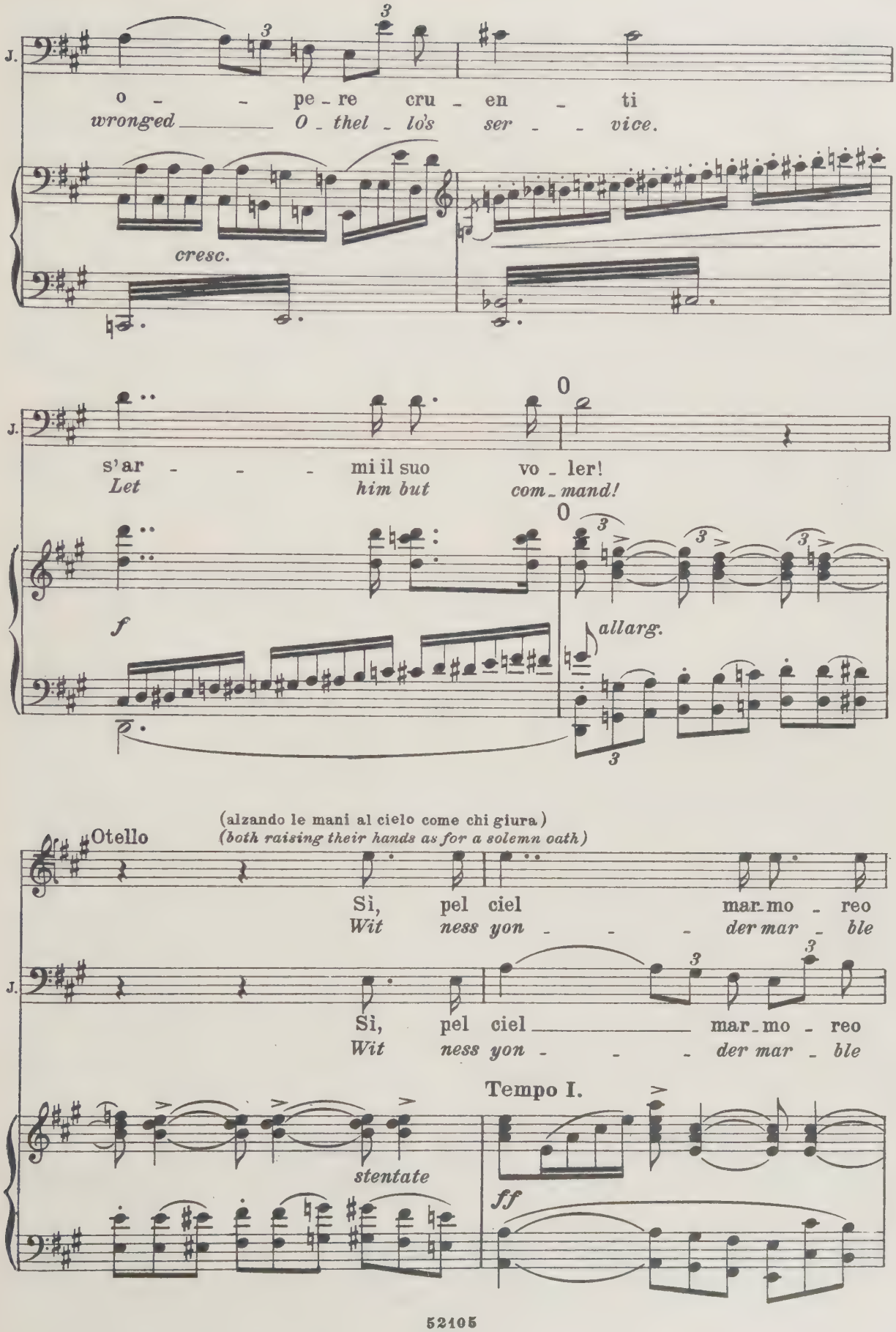
legato

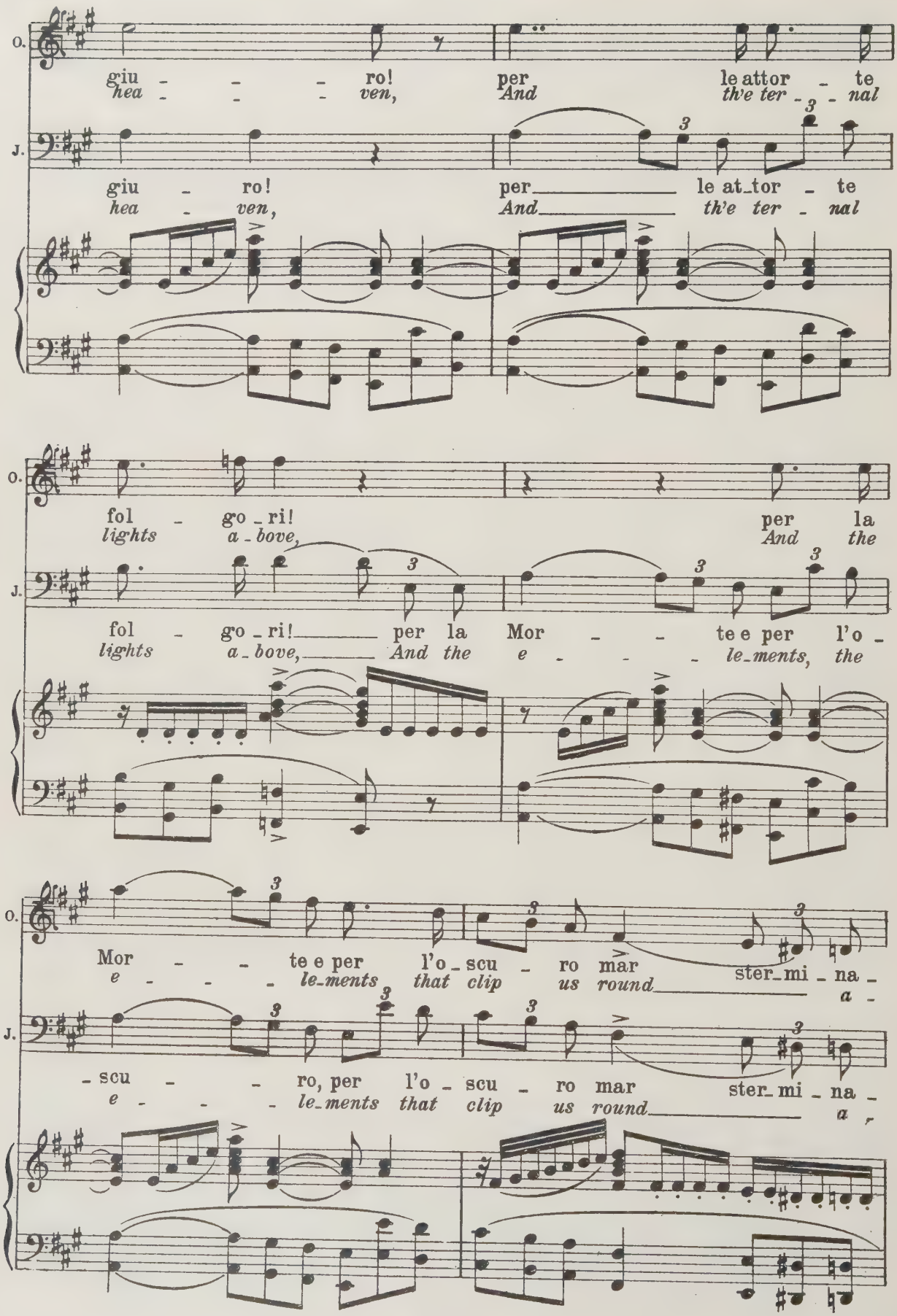
J. - mon è il Sol ch'io mi - - - ro,
Sun which us il - lu - - - mines,

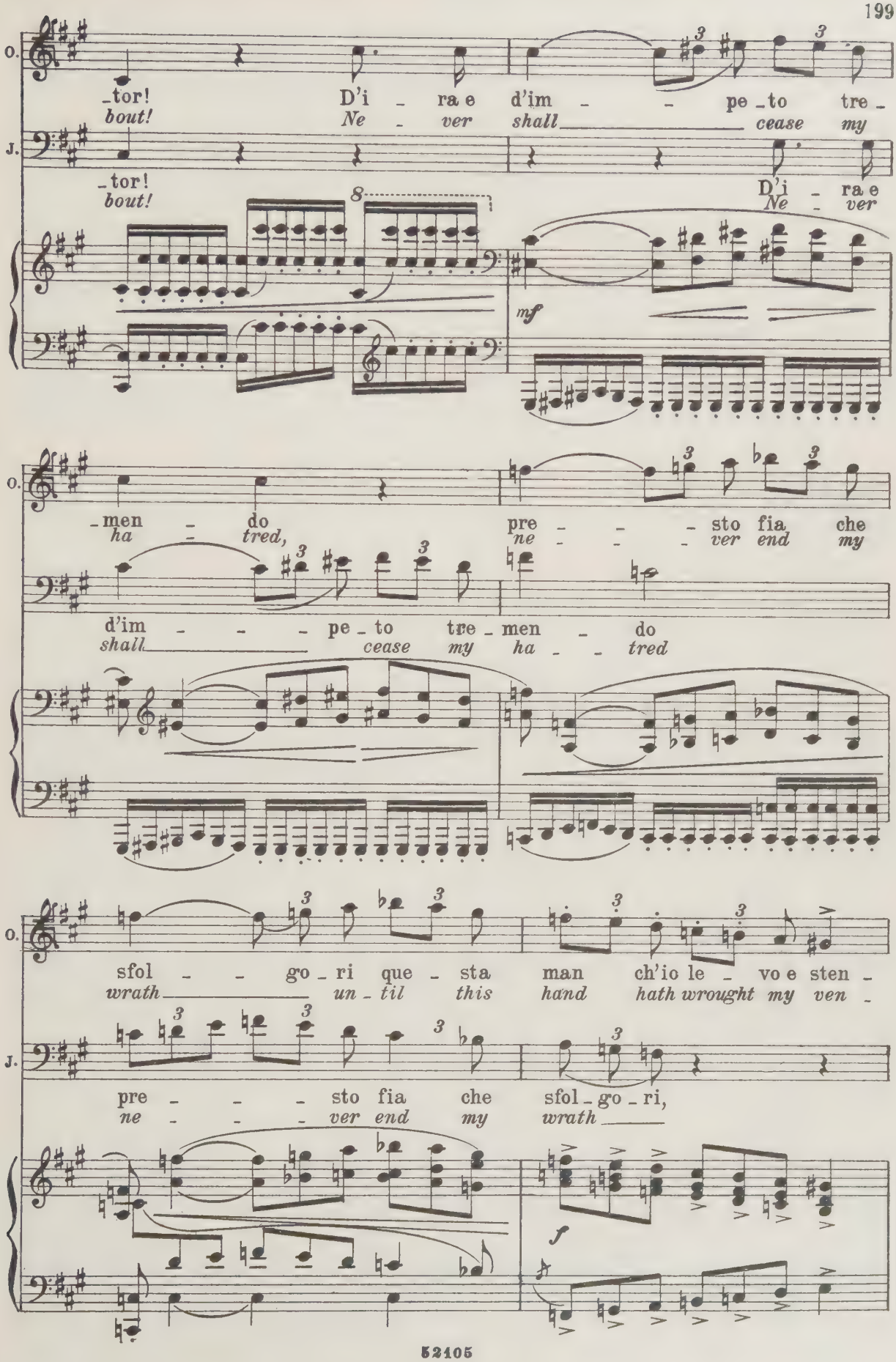
J. che m'ir - ra - dia e inna - - ni - ma, l'am-pia
Earth on which we live, you am - - - - bient

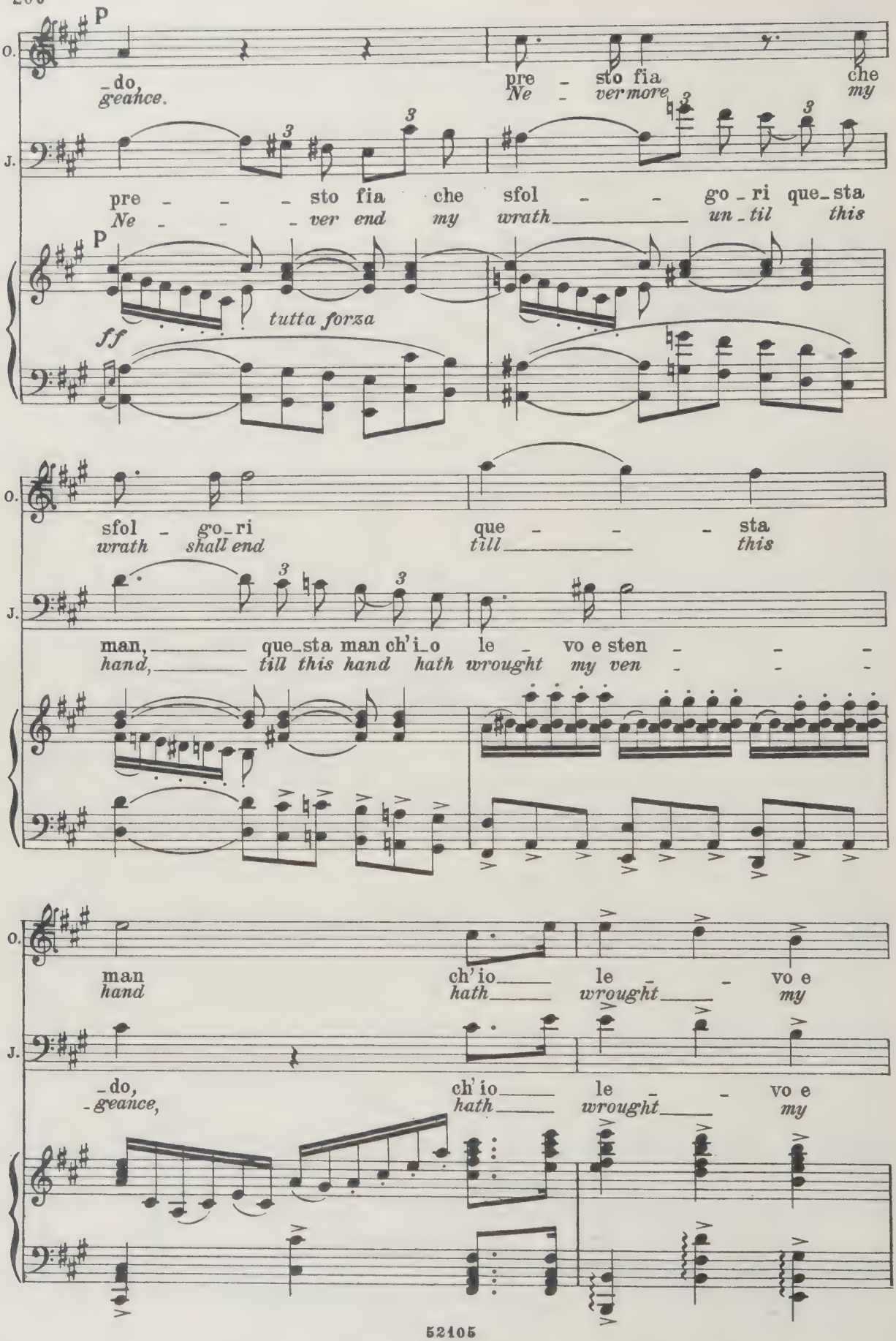
dim.

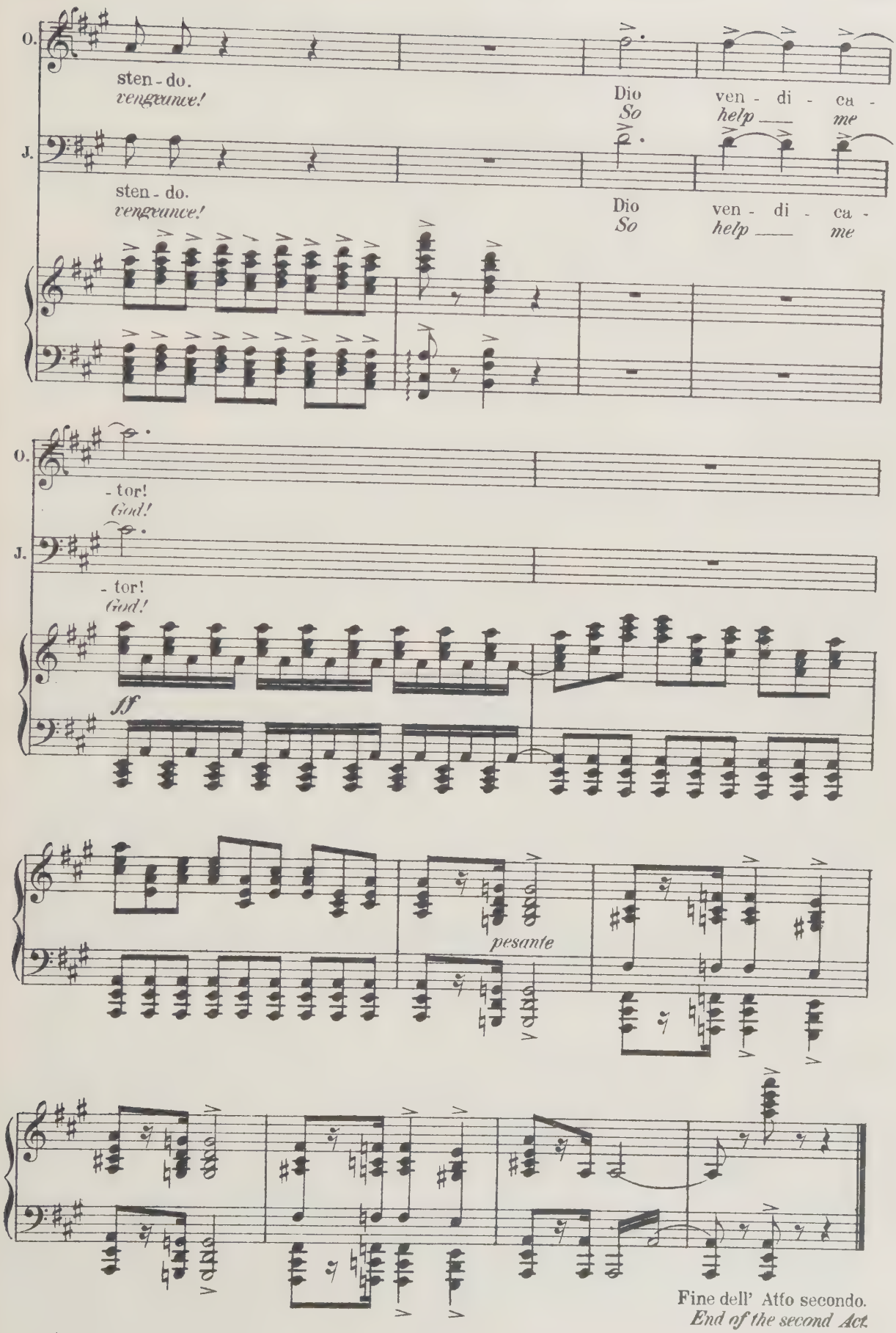

J.
ter - - - - ra e il va - sto spi - - - - ro
Air In which we breathe the
J.
del Cre - a - to in - ter, che ad O -
all - - - - - Cre - a - tor's breath, Wit - ness
ppp supo
J.
- tel - - - lo io sa - cro ar - den - - ti,
that I - a - - go doth give
string. a poco a
cresc.
J.
co - - - re, brac - cio ed a - - ni - ma s'an - co ad
up His wit, his hands, his heart to
poco
cresc.


o - - pe - re cru - en - ti
wronged O - thel - lo's ser - - vice.
cresc.
s'ar - - - mi il suo vo - ler!
Let him but com - mand!
f
allarg.
(alzando le mani al cielo come chi giura)
(both raising their hands as for a solemn oath)
Otello
Sì, pel ciel mar - mo - reo
Wit ness yon - - - der mar - ble
Sì, pel ciel mar - mo - reo
Wit ness yon - - - der mar - ble
Tempo I.
stentate
ff


O.
giu - - - ro! per le attor - te
hea - - - ven, And th'e ter - nal
J.
giu - ro! per le at_tor - te
hea - ven, And th'e ter - nal
O.
fol - go_ri! per la
lights a_bove, And the
J.
fol - go_ri! per la Mor - - te e per l'o -
lights a_bove, And the e - - - le_ments, the
O.
Mor - - te e per l'o_scu - ro mar ster_mi_na_
e - - - le_ments that clip us round a -
J.
- scu - - ro, per l'o_scu_ro mar ster_mi_na_
e - - - le_ments that clip us round a -


O.
J.
_tor!
bout!
D'i _ ra e
Ne _ ver
d'im _ _ pe _ to tre _
shall _____ cease my
_tor!
bout!
D'i _ ra e
Ne _ ver
8
mf
_men _ do
ha _ tred,
pre _ _ _ sto fia che
ne _ _ _ ver end my
d'im _ _ _ pe _ to tre _ men _ do
shall _____ cease my ha _ _ tred
sfol _ _ go _ ri que _ sta man ch'io le _ vo e sten _
wrath _____ un _ til this hand hath wrought my ven _
pre _ _ _ sto fia che sfol _ go _ ri,
ne _ _ _ ver end my wrath _____
f


O.
J.
P
_do,
geance.
pre - sto fia che
Ne - ver more my
pre - - - sto fia che sfol - - go - ri que - sta
Ne - - - ver end my wrath un - til this
P
tutta forza
ff
sfol - go - ri que - - - sta
wrath shall end till this
man, que - sta man ch'i - o le - vo e sten - - -
hand, till this hand hath wrought my ven - - -
man ch'io le - - vo e
hand hath wrought my
_do, ch'io le - - vo e
_geance, hath wrought my

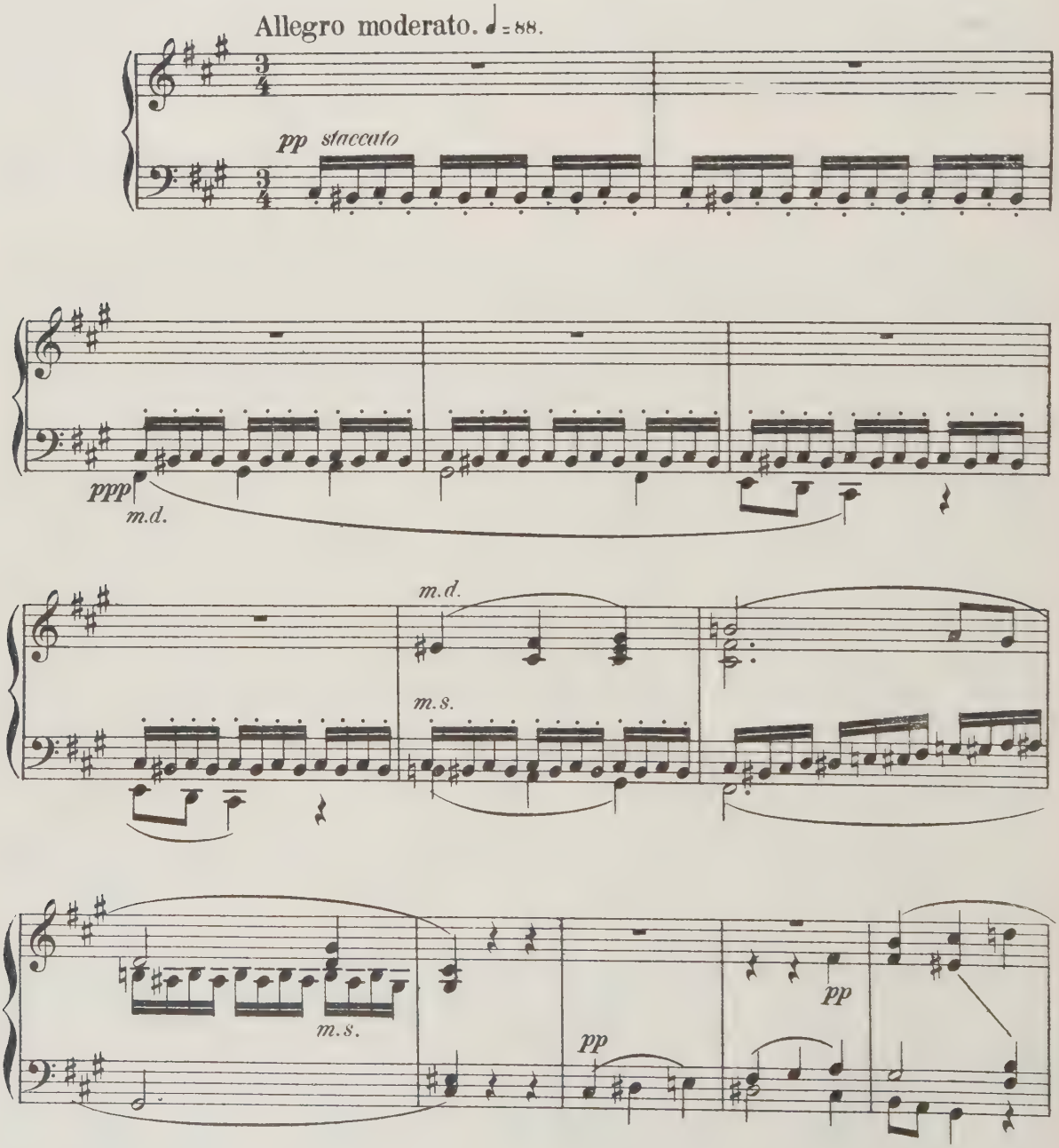

O.
sten - do.
vengeance!
Dio
So
ven - di - ca -
help me
J.
sten - do.
vengeance!
Dio
So
ven - di - ca -
help me
O.
- tor!
God!
J.
- tor!
God!
ff
pesante
Fine dell' Atto secondo.
End of the second Act.

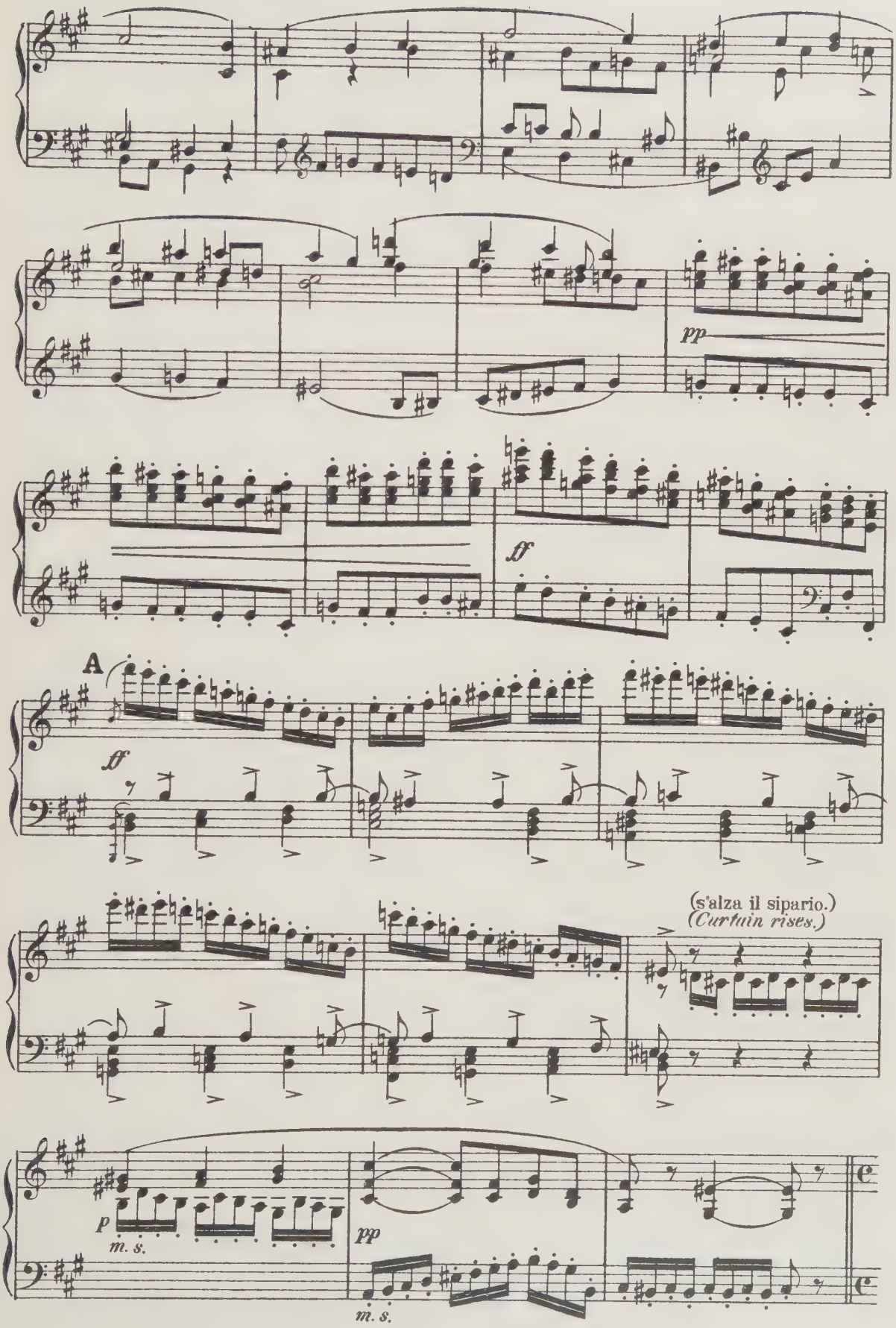
Act III.

La gran sala del Castello.
The great Hall of the Castle.

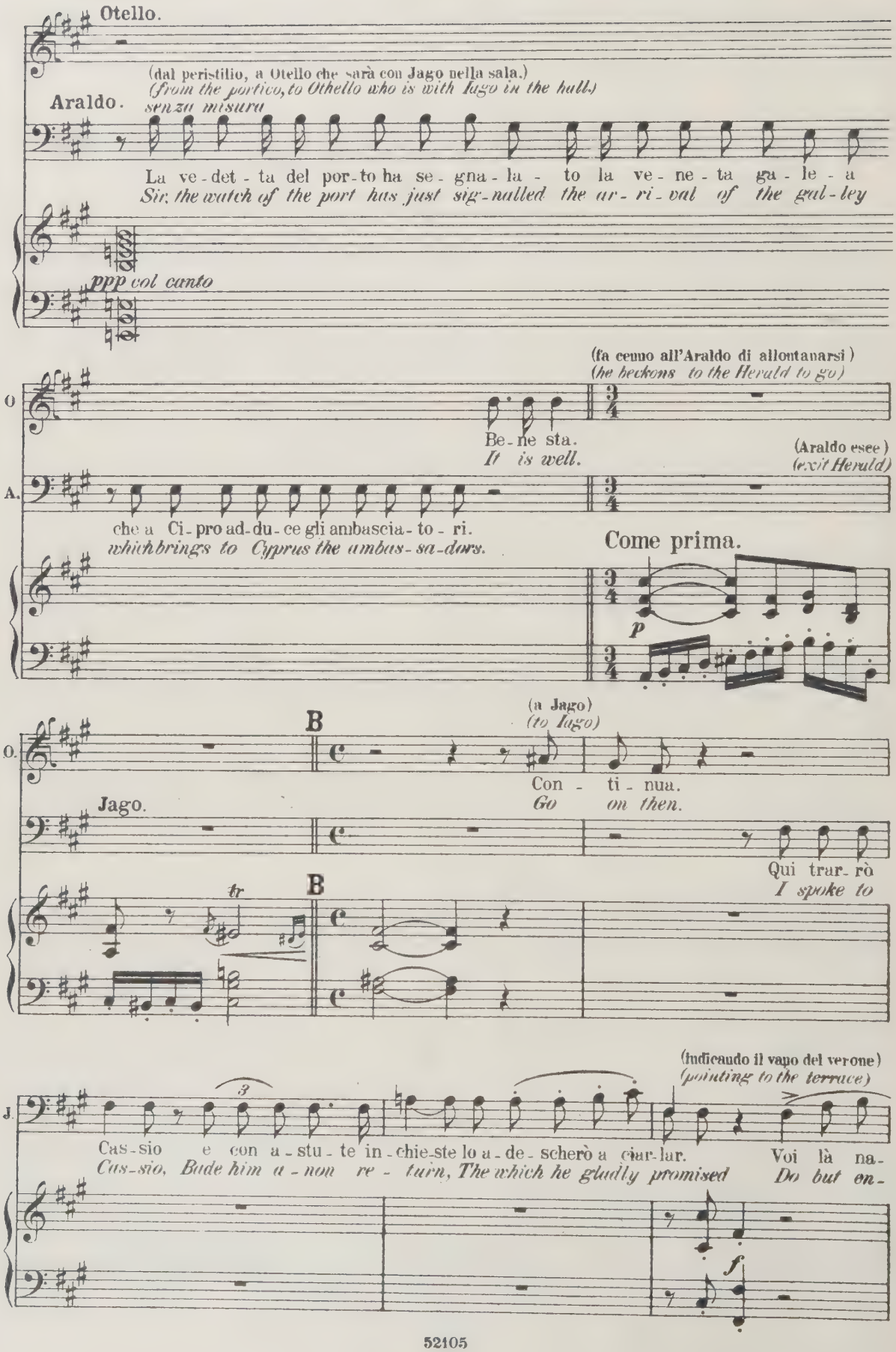
A destra un vasto peristilio a colonne. Questo peristilio è annesso ad una sala di minori proporzioni nel fondo un verone.

To the left a large portico which leads to another smaller room; at the back a terrace.




pp
ff
A
ff
(s'alza il sipario.)
(Curtain rises.)
p
m. s.
pp
m. s.

Scene I.


Otello.
(dal peristilio, a Otello che sarà con Jago nella sala.)
(From the portico, to Othello who is with Iago in the hall.)
Araldo.
senza misura
La ve-det-ta del por-to ha se-gna-la-to la ve-ne-ta ga-le-a
Sir, the watch of the port has just sig-nalled the ar-ri-val of the gal-ley
ppp col canto
(fa cenno all'Araldo di allontanarsi)
(he beckons to the Herald to go)
O.
Be-ne sta.
It is well.
(Araldo esce)
(exit Herald)
A.
che a Ci-pro ad-du-ce gli ambascia-to-ri.
which brings to Cyprus the ambas-sa-dors.
Come prima.
p
B
(a Jago)
(to Iago)
O.
Con-ti-nua.
Go on then.
Jago.
Qui trar-rò
I spoke to
tr
B
(indicando il vapo del verone)
(pointing to the terrace)
J.
Cas-sio e con a-stu-te in-chie-ste lo a-de-scherò a ciar-lar.
Cas-sio, Bade him a-non re-turn, The which he gladly promised
Voi là na-
Do but en-
f

J.

-sco - sto scru-ta-te i mo-di suoi, le sue pa-ro-le, i laz-zi, i
- cave yourself, And mark the fleers, the gibes, and scornful actions. Observe but his

p

lunga

J.

gesti. Pa-zi-en-te sia-te o la pro-va vi sfugge..
gestures. Marry, pa-tience, patience! Or the proof will es-cape you.

♩ = 72.

♩ = 72.

(dicendo *io vado*, s'allontana come per escire, poi s'arresta e si riavvicina ad Otello per dirgli l'ultima parola.)
(As he says "I leave you", he moves away as if to leave, but stops and returns to Othello, to say the last word.)

lento

J.

Ec-co Des-de-mo-na. Finger convie-ne... io va-do. Il faz-zo-let-to...
See, yonder comes your wife, you must be cunning. I leave you. That handkerchief is...

col canto

Otello.

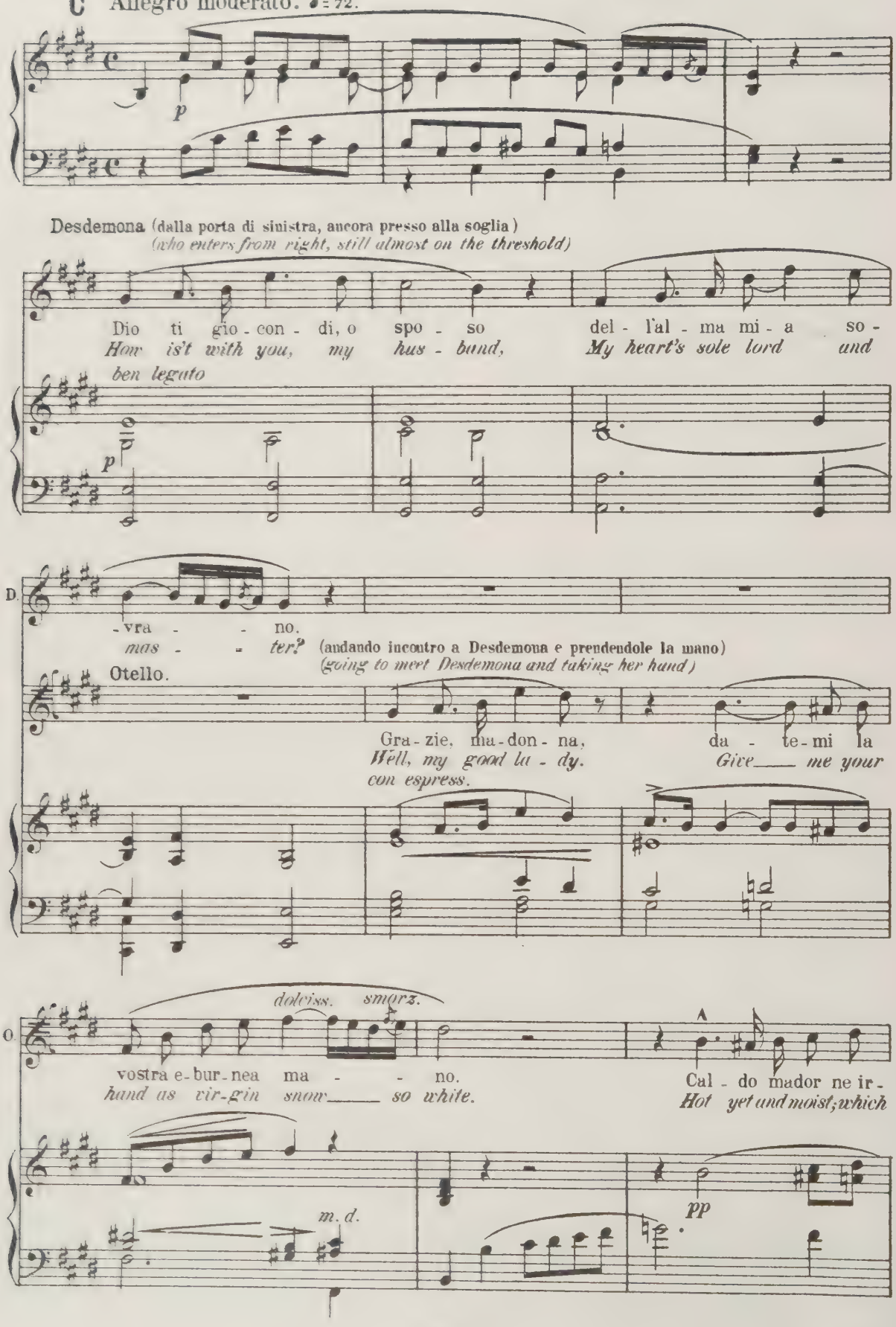
(Jago esce)
(exit Iago)

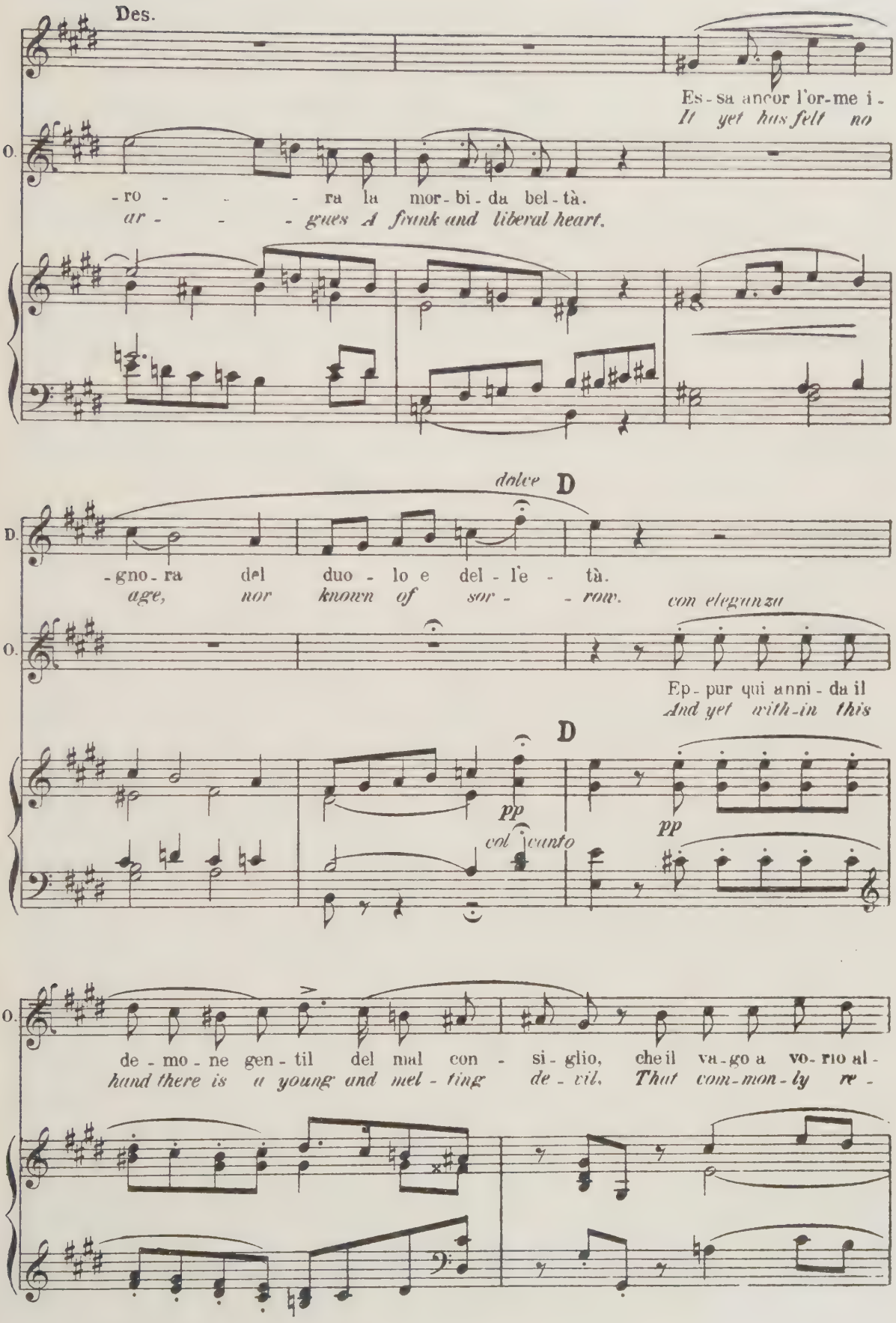
Va! vo-lon-tie-ri o-bli-a-to l'a-vrei.
Go! Do not name it. I would gladly for-get.

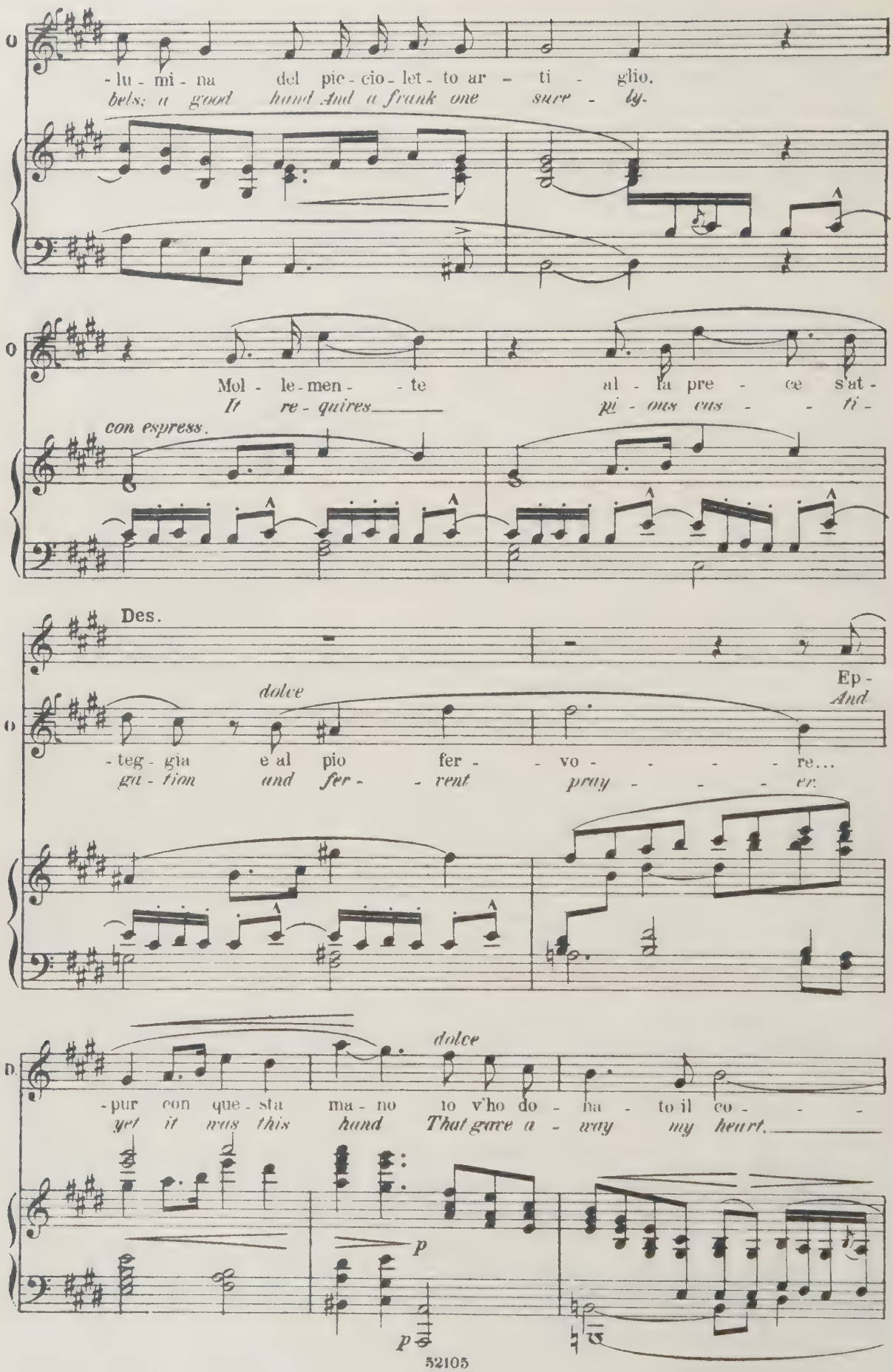
ppp subito

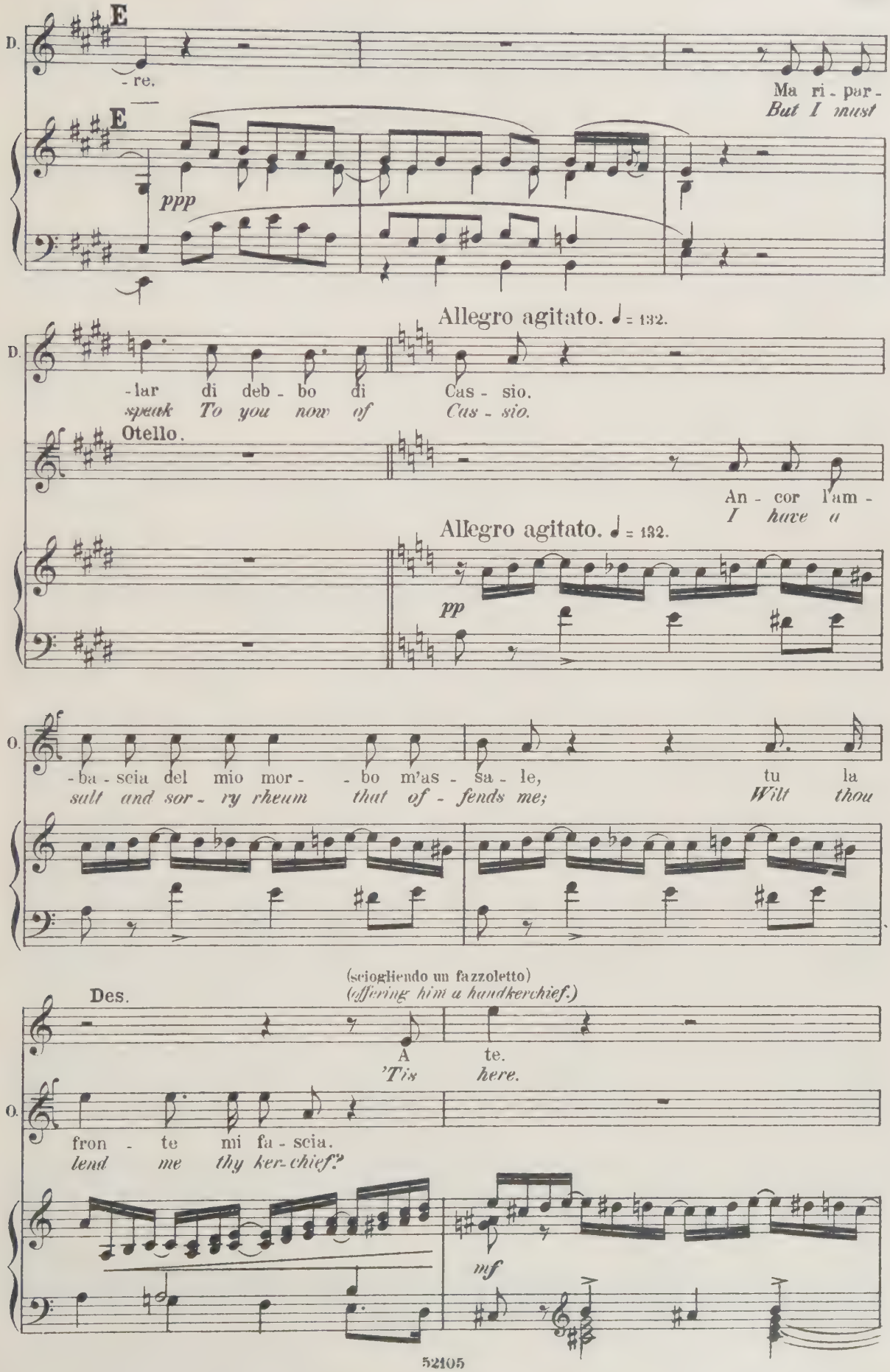
Scene II.

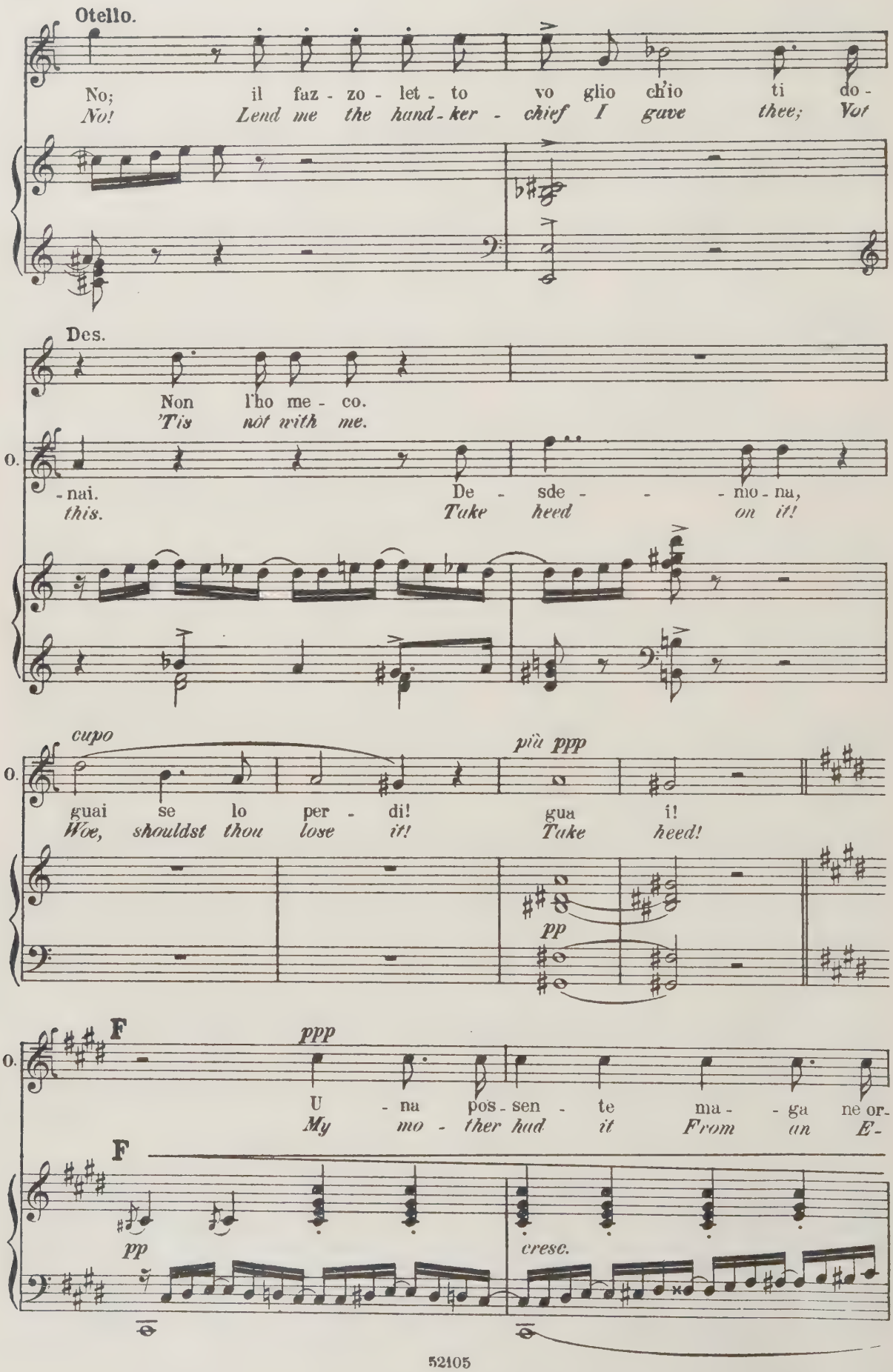
C Allegro moderato. ♩= 72.

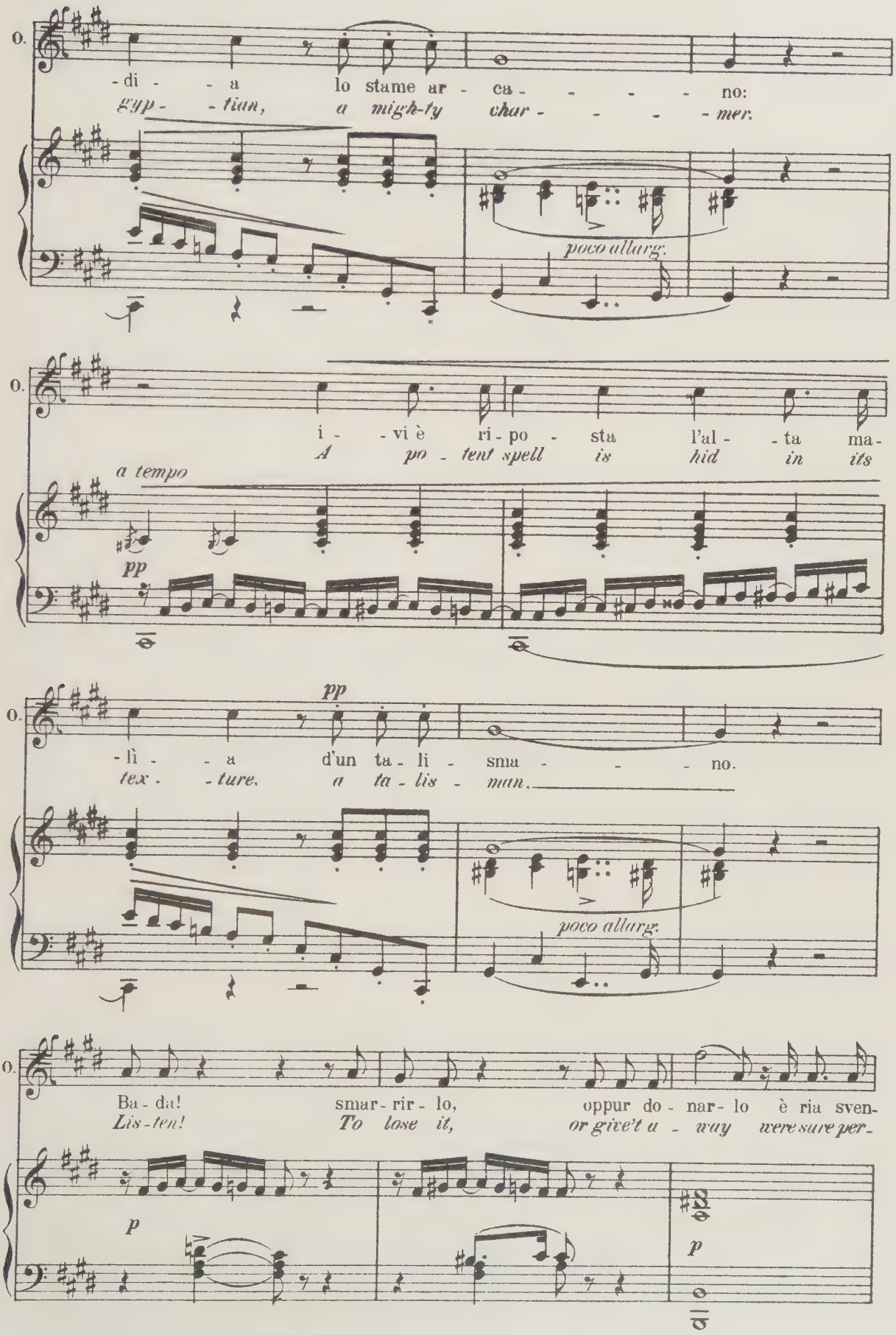


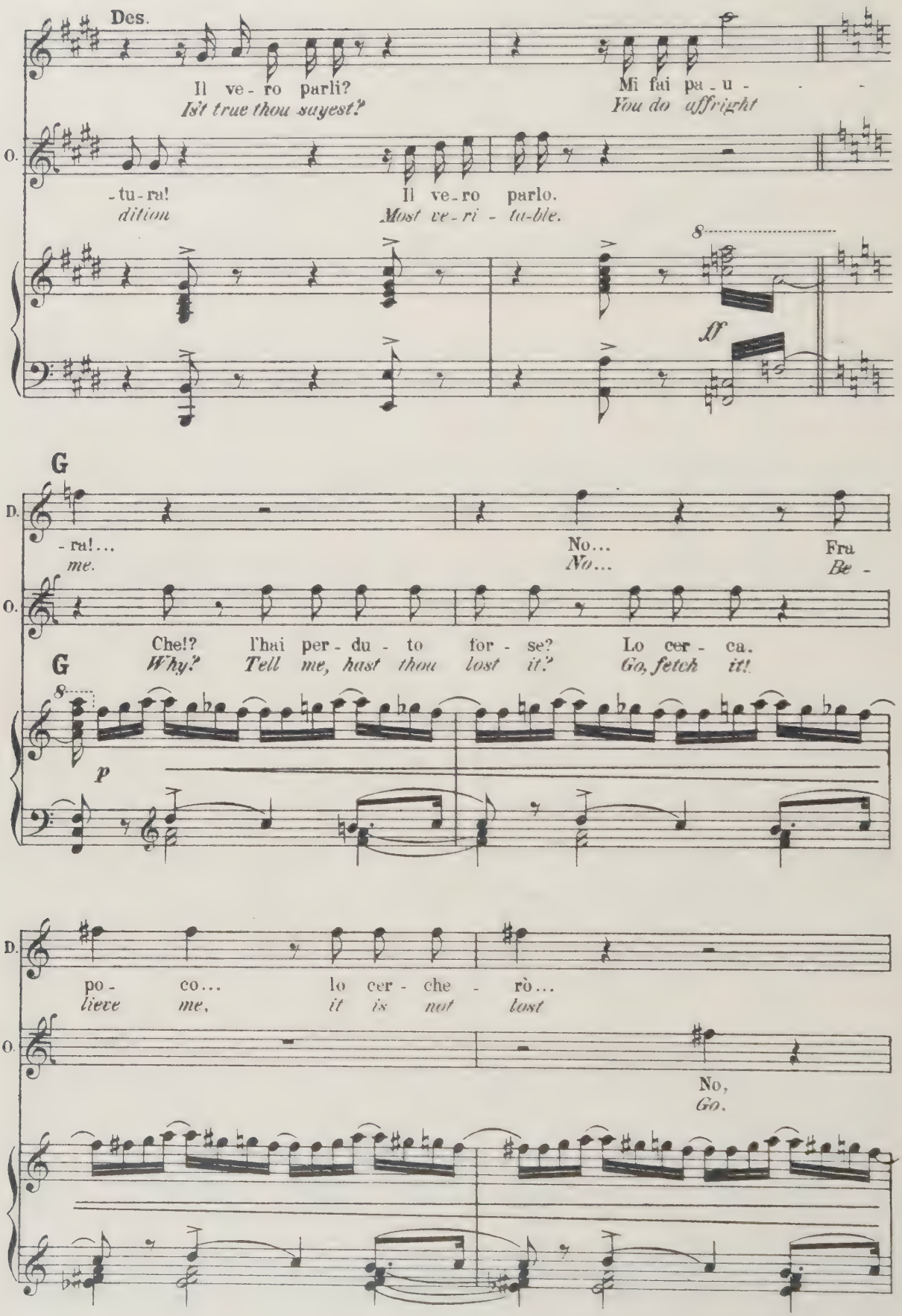

Des.
Es - sa ancor l'or-me i -
It yet has felt no
- ro - - - ra la mor - bi - da bel - tà.
ar - - - gues A frank and liberal heart.
dolce
D
- gno - ra del duo - lo e del - le - tà.
age, nor known of sor - - row.
con eleganza
Ep - pur qui anni - da il
And yet with-in this
D
pp
col canto
pp
de - mo - ne gen - til del mal con - si - glio, che il va - go a vo - rio al -
hand there is a young and mel - ting de - vil, That com-mon-ly re -

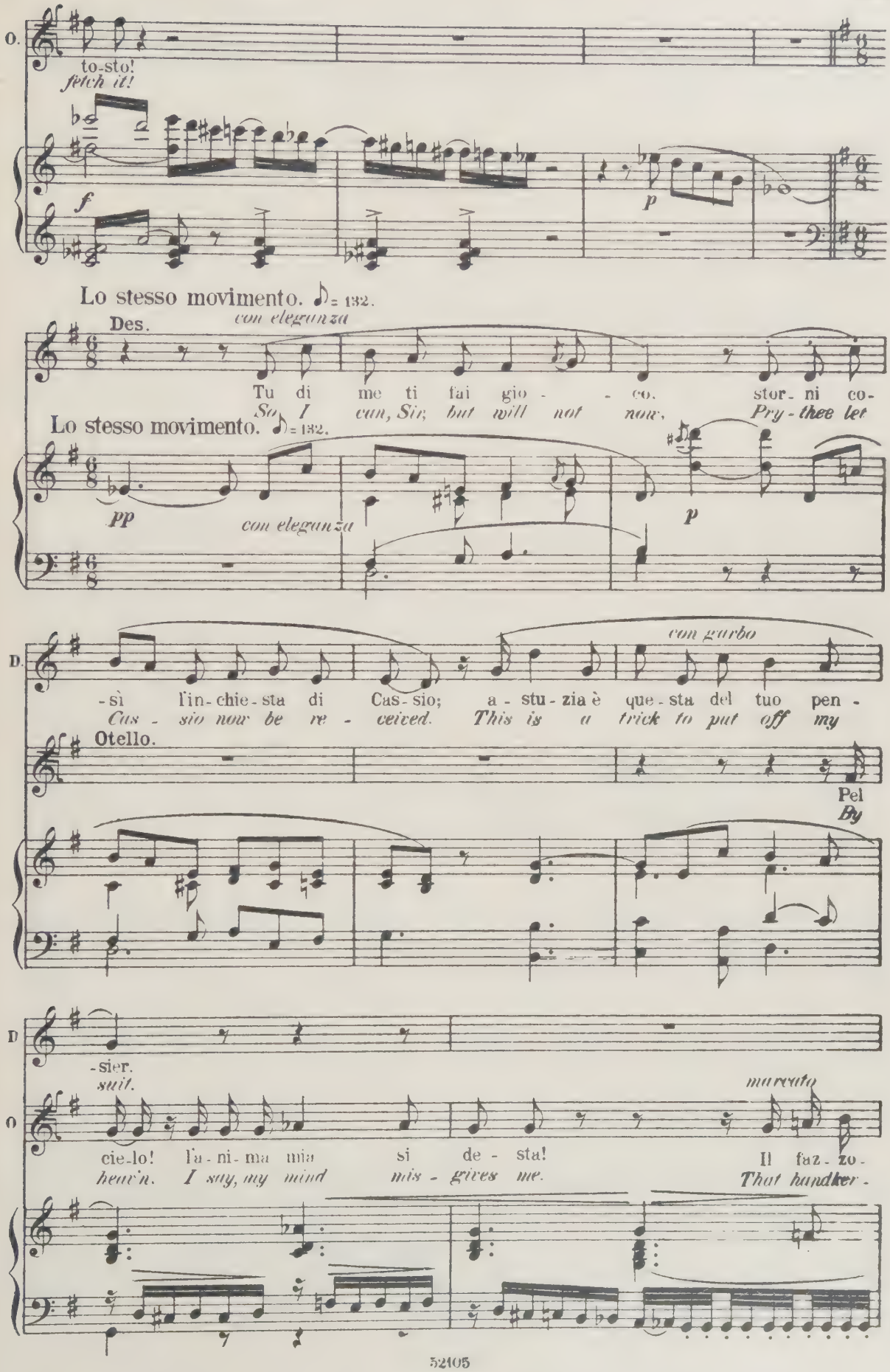

-lu - mi - na del pie - cio - let - to ar - ti - glio.
bels; a good hand And a frank one sure - ly.
Mol - le - men - - te al - la pre - ce s'at -
It re - quires pi - ous cus - - ti -
con espress.
Des.
Ep -
And
dolce
-teg - gia e al pio fer - - vo - - - - - re...
gu - tion and fer - - vent pray - - - - er.
dolce
-pur con que - sta ma - no to v'ho do - na - to il co - - -
yet it was this hand That gave a - way my heart.
p
p

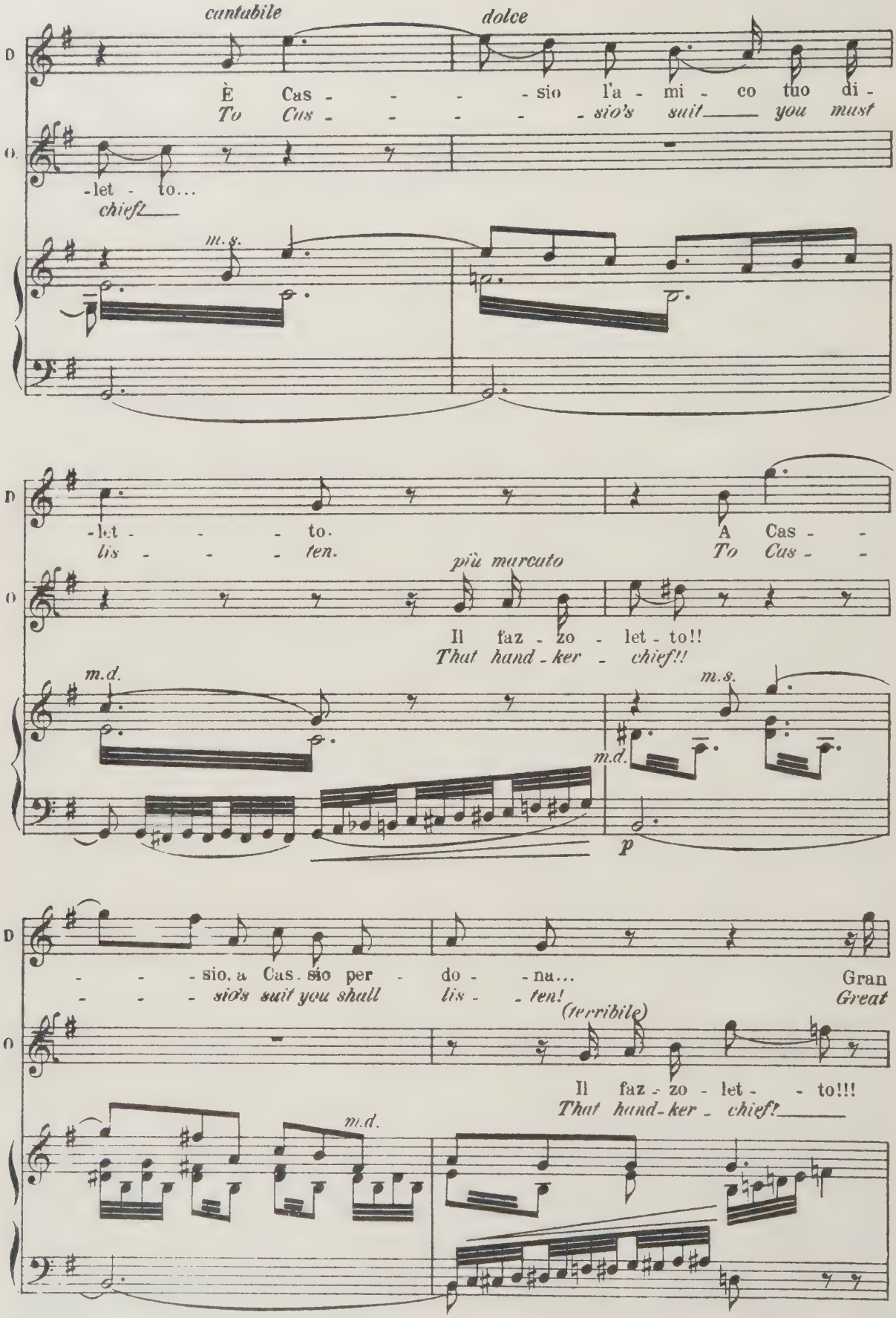

D.
E
- re.
Ma ri - par -
But I must
E
ppp
Allegro agitato. ♩ = 132.
D.
- lar di deb - bo di Cas - sio.
speak To you now of Cas - sio.
Otello.
An - cor l'am -
I have a
Allegro agitato. ♩ = 132.
pp
O.
- ba - scia del mio mor - - bo m'as - sa - le,
sult and sor - ry rheum that of - fends me;
tu la
Wilt thou
(sciogliendo un fazzoletto)
(offering him a handkerchief.)
Des.
A te.
'Tis here.
O.
fron - te mi fa - scia.
lend me thy ker-chief?
mf

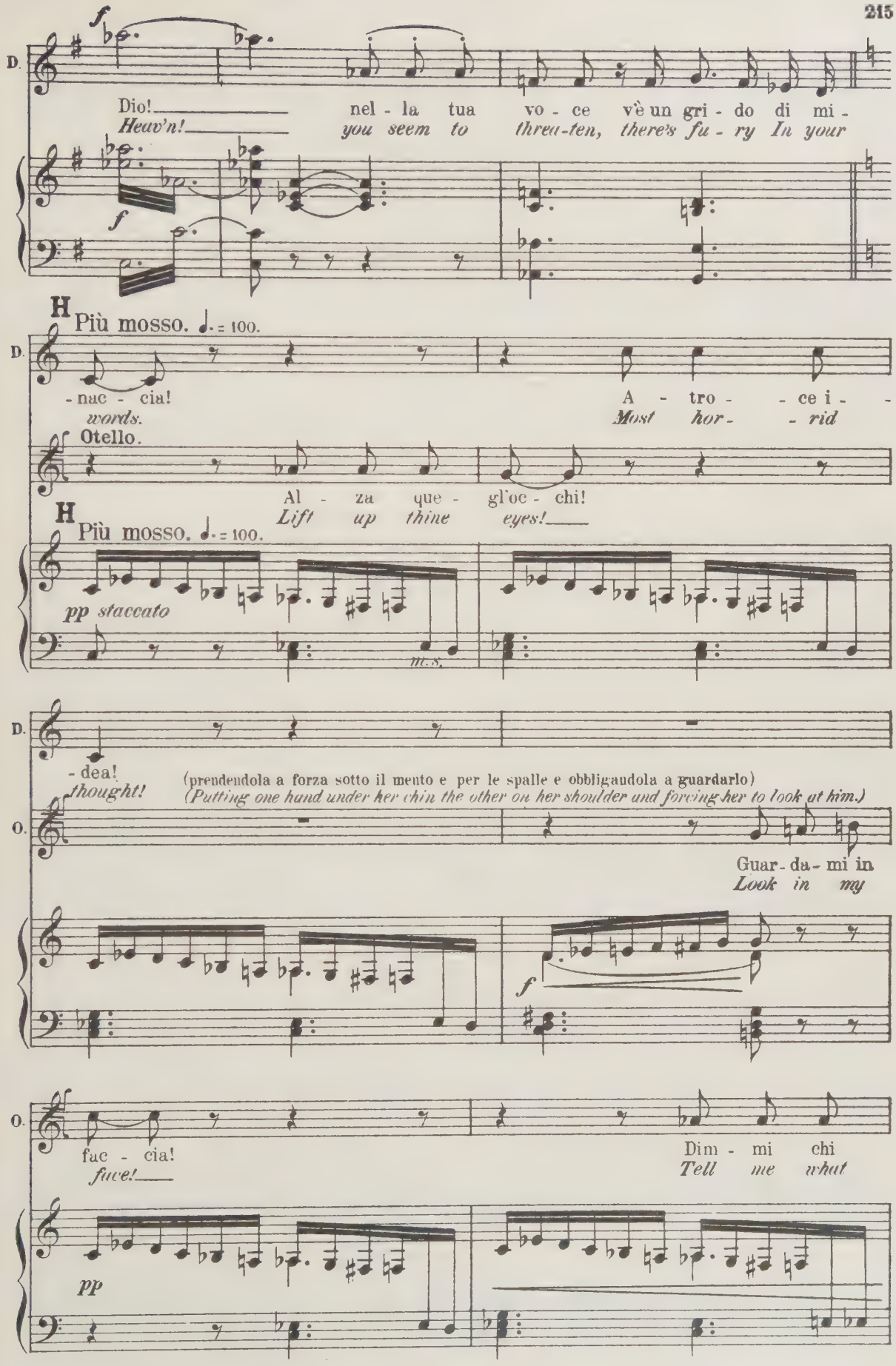

Otello.
No; il faz - zo - let - to vo glio ch'io ti do -
No! Lend me the hand - ker - chief I gave thee; Vot
Des.
Non l'ho me - co.
'Tis not with me.
O. -nai. De - sde - - - mo - na,
this. Take heed on it!
cupo
più ppp
O. guai se lo per - di! gua i!
Woe, shouldst thou lose it! Take heed!
pp
F
ppp
O. U - na pos - sen - te ma - - ga ne or-
My mo - ther had it From an E-
F
pp
cresc.

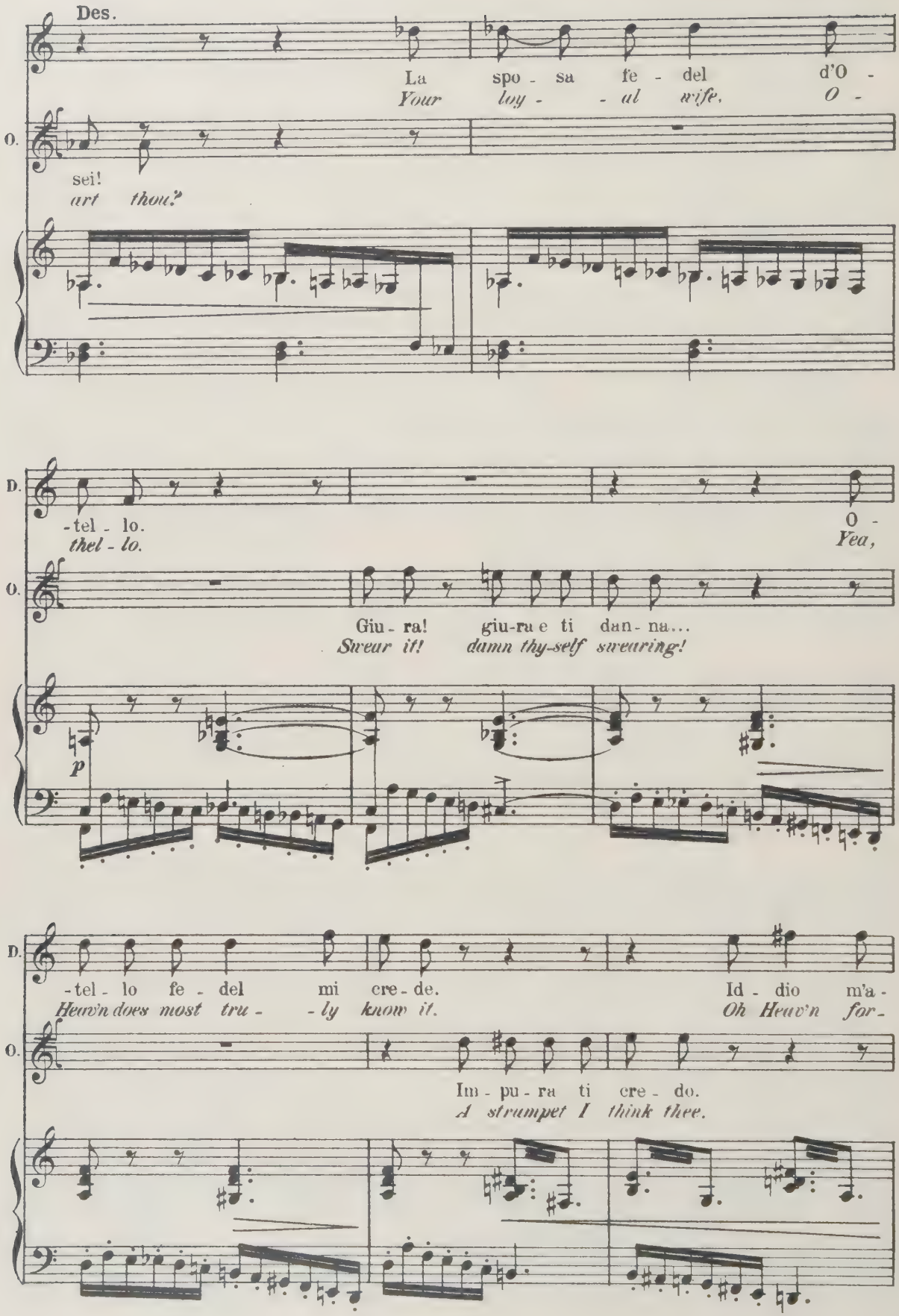

O.
-di - - a lo stame ar - ca - - - - - no:
gyp - - tian, a migh-ty char - - - - - mer.
poco allarg.
O.
i - - vi è ri - po - sta l'al - - ta ma-
A po - tent spell is hid in its
a tempo
pp
O.
pp
-lì - - a d'un ta - li - sma - - - - no.
tex - - ture. a ta - lis - man.
poco allarg.
O.
Ba - da! smar - rir - lo, oppur do - nar - lo è ria sven-
Lis - ten! To lose it, or give't u - way were sure per-
p
p

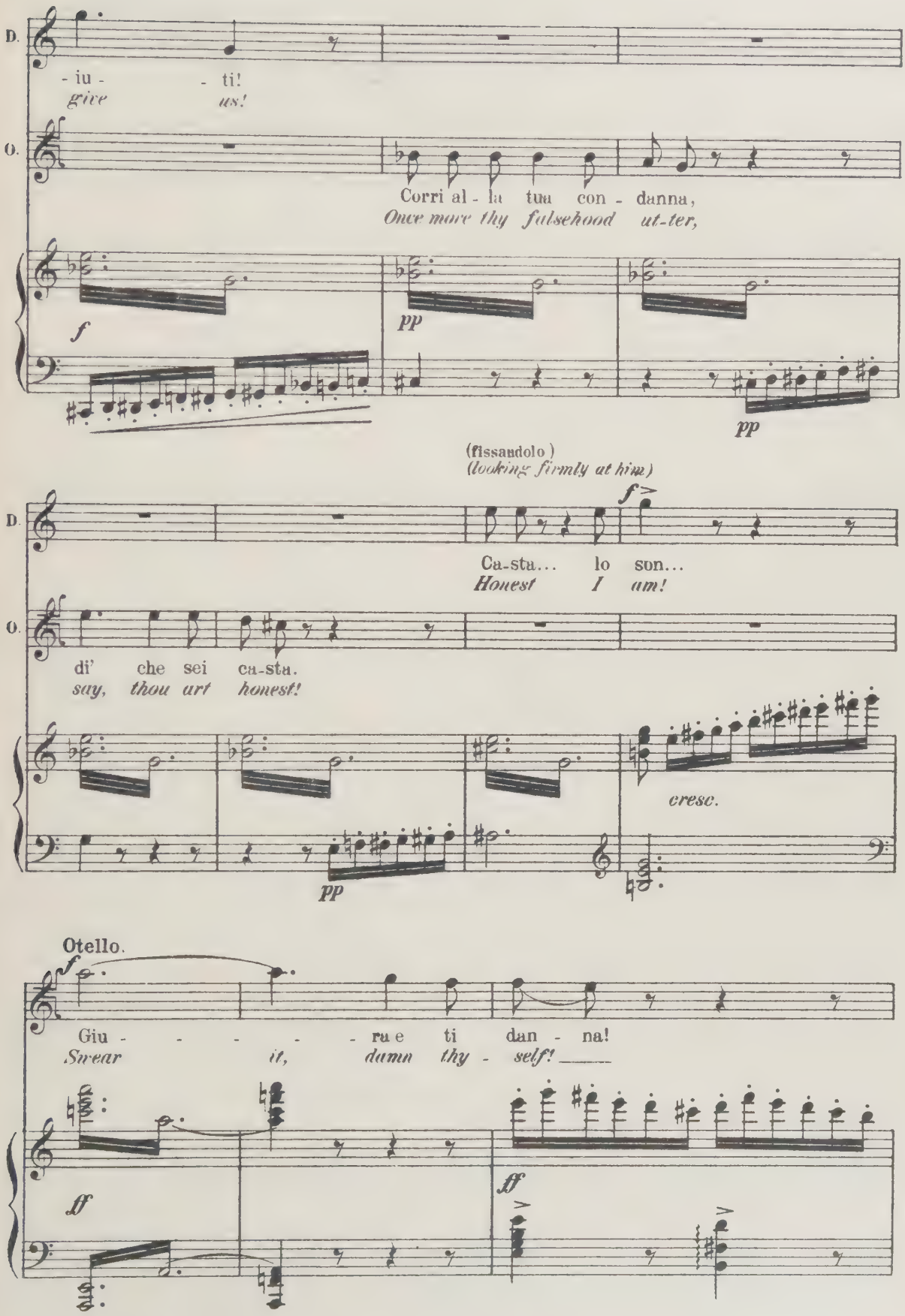

Des.
Il ve - ro parli?
Is't true thou sayest?
Mi fai pa - u - - -
You do affright
O.
- tu - ra!
dition
Il ve - ro parlo.
Most ve - ri - ta-ble.
8
ff
G
D.
- ra!...
me.
No...
No...
Fra
Be -
O.
Che!? l'hai per - du - to for - se? Lo cer - ca.
Why? Tell me, hast thou lost it? Go, fetch it!
G
8
p
D.
po - co... lo cer - che - rò...
lieve me, it is not lost
O.
No,
Go.

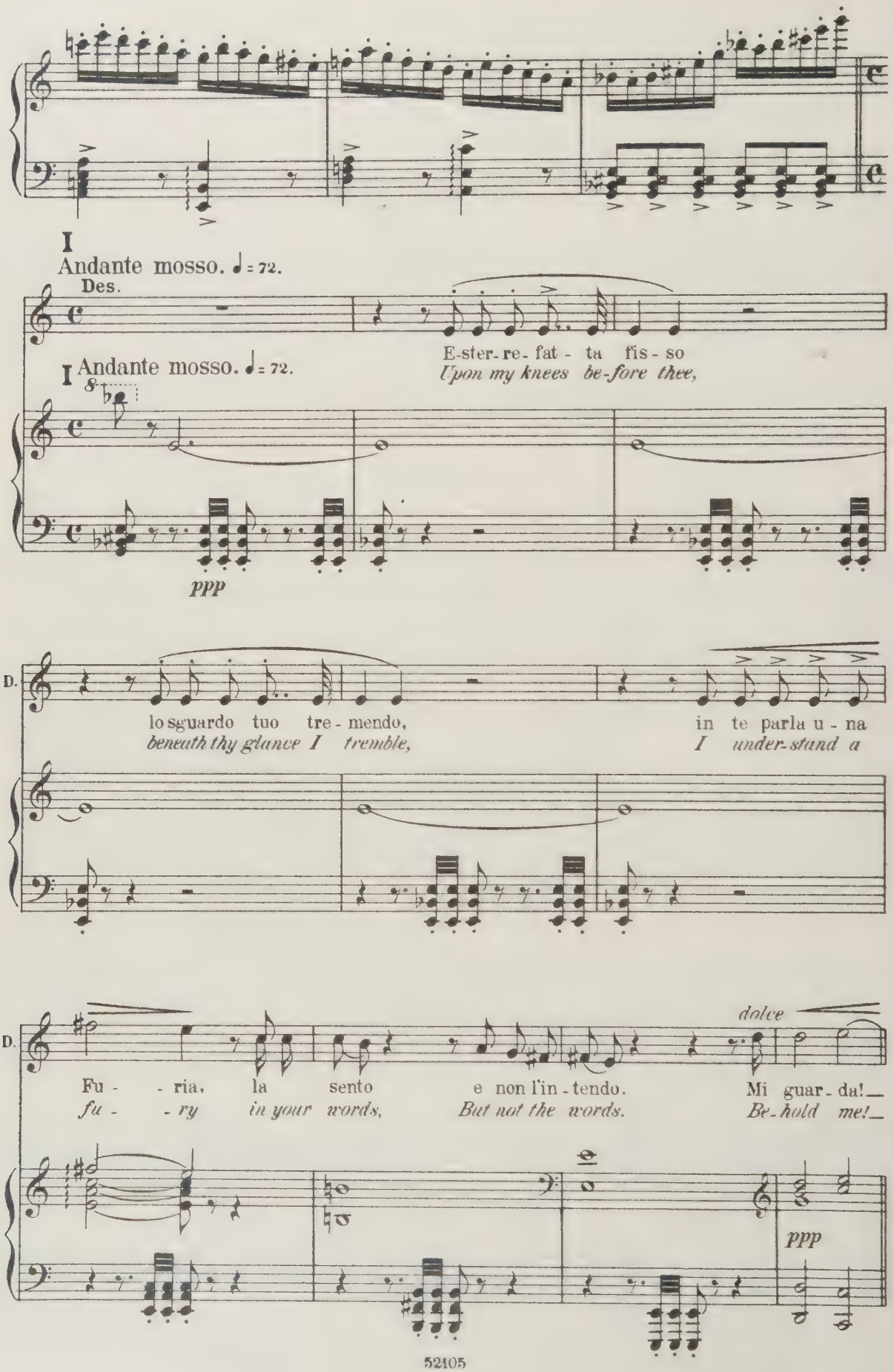

O.
to-sto!
fetch it!
f
p
Lo stesso movimento. ♪ = 132.
Des.
con eleganza
Tu di me ti fai gio - - co. stor- ni co-
So I can, Sir, but will not now, Pry-thee let
Lo stesso movimento. ♪ = 132.
pp
con eleganza
p
D.
con garbo
-sì l'in-chie-sta di Cas-sio; a - stu-zia è que-sta del tuo pen -
Cas - sio now be re - ceived. This is a trick to put off my
Otello.
Pel
By
D
-sier.
suit.
O
marcato
cie-lo! l'a-ni-ma mia si de - sta! Il faz-zo-
heav'n. I say, my mind mis - gives me. That handker -

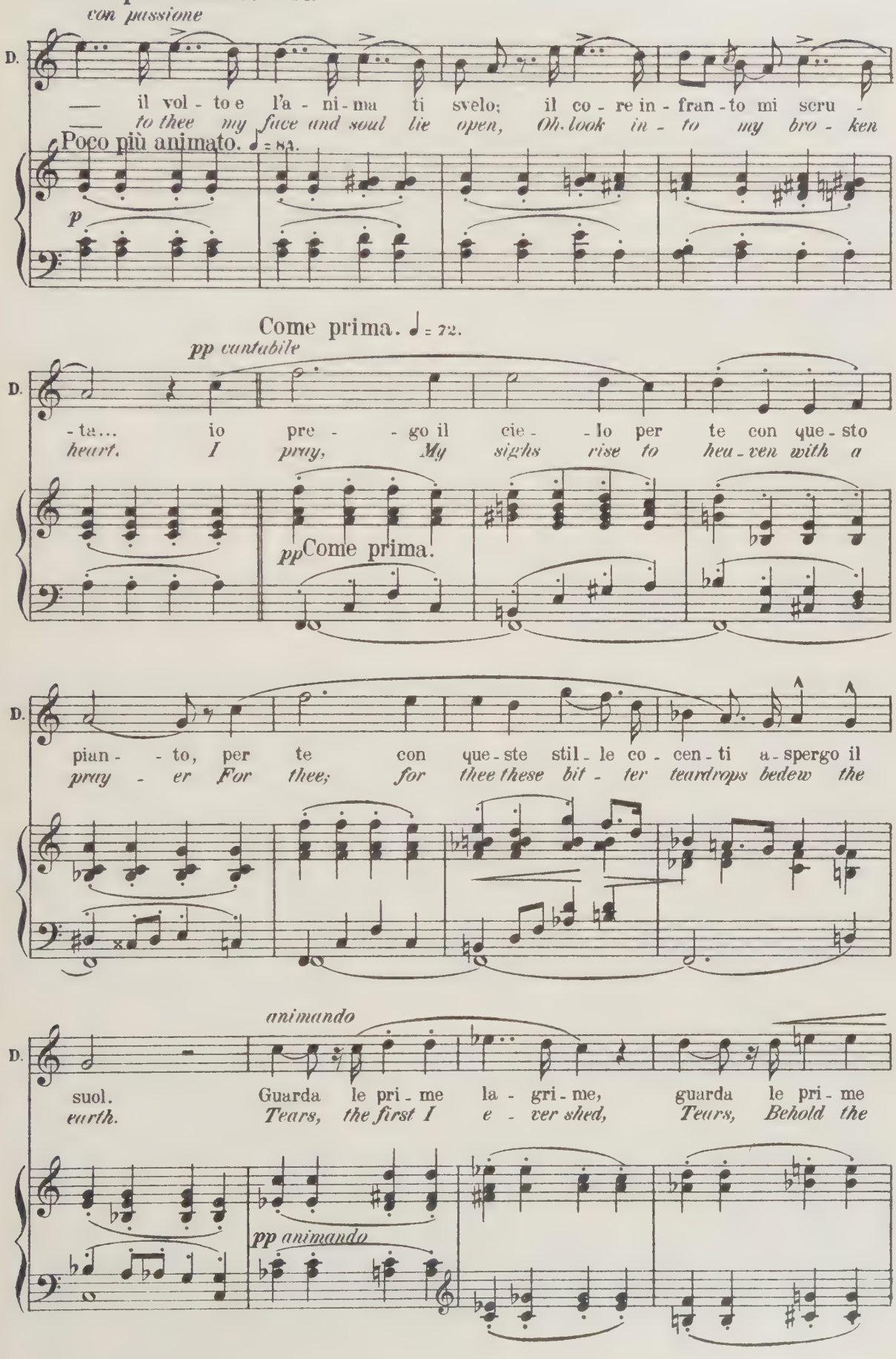

cantabile
dolce
È Cas - - - - sio l'a - mi - co tuo di -
To Cus - - - - - sio's suit you must
-let - to...
chief!
m.s.
-let - - - to.
lis - - - ten.
A Cas - -
To Cus - -
più marcato
Il faz - zo - let - to!!
That hand - ker - chief!!
m.d.
m.s.
m.d.
p
- - - sio, a Cas - sio per - do - na...
- - - sio's suit you shall lis - ten!
Gran
Great
(terribile)
Il faz - zo - let - - to!!!
That hand - ker - chief!
m.d.

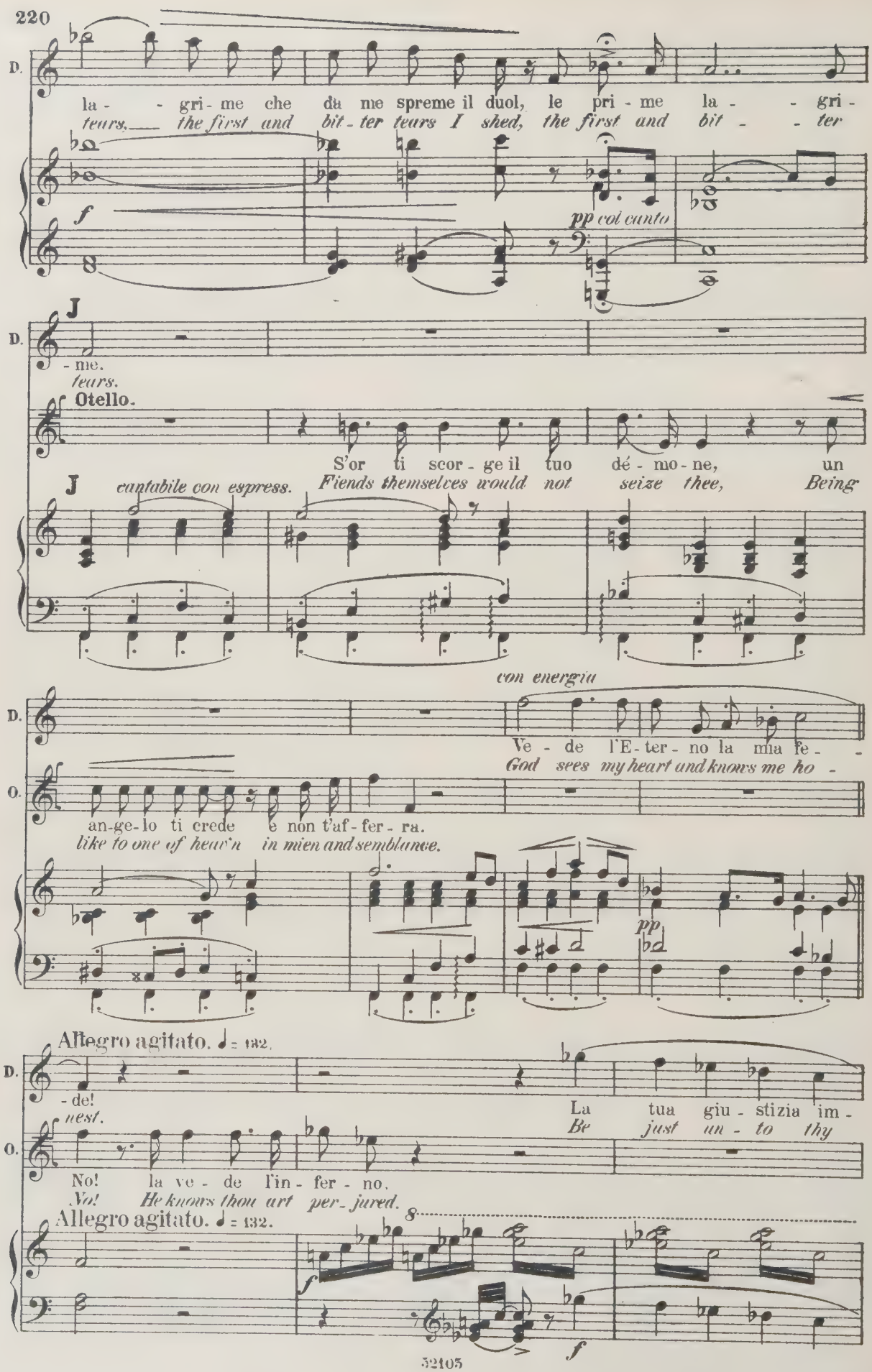

D.
f
Dio!
Heav'n!
nel - la tua vo - ce vè un gri - do di mi -
you seem to threu-ten, there's fu - ry In your
H Più mosso. ♩. = 100.
- nac - cia!
words.
A - tro - - ce i - -
Most hor - - rid
Otello.
Al - za que - gl'oc - chi!
Lift up thine eyes!
pp staccato
m.s.
- dea!
thought!
(prendendola a forza sotto il mento e per le spalle e obbligandola a guardarlo)
(Putting one hand under her chin the other on her shoulder and forcing her to look at him.)
Guar - da - mi in
Look in my
fac - cia!
face!
Dim - mi chi
Tell me what
pp

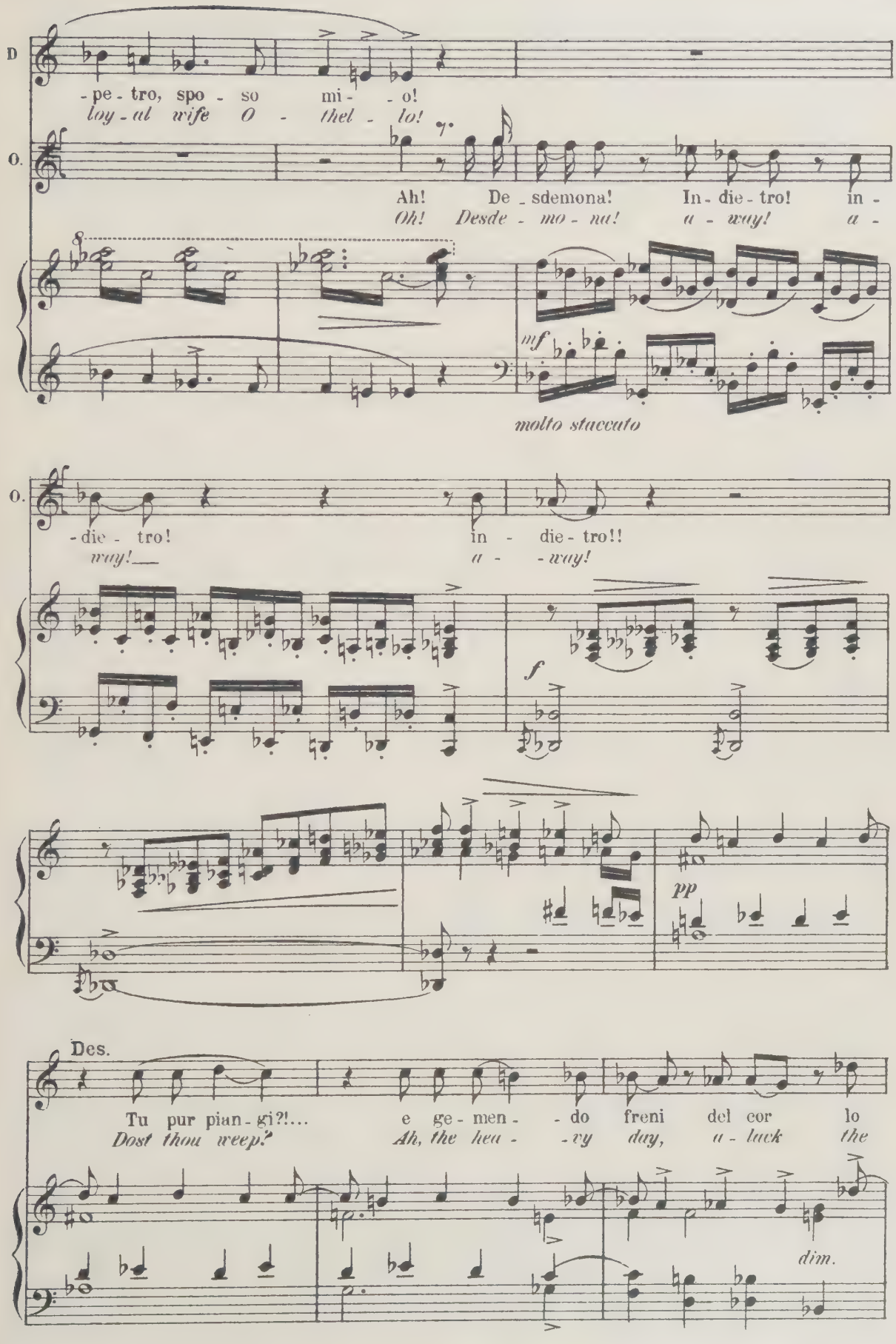

Des.
La spo - sa fe - del d'O -
Your loy - - al wife, O -
O.
sei!
art thou?
D.
-tel - lo.
thel - lo.
O -
Yea,
O.
Giu - ra! giu-ra e ti dan - na...
Swear it! damn thy-self swearing!
p
D.
-tel - lo fe - del mi cre - de.
Heav'n does most tru - - ly know it.
Id - dio m'a -
Oh Heav'n for -
O.
Im - pu - ra ti cre - do.
A strumpet I think thee.

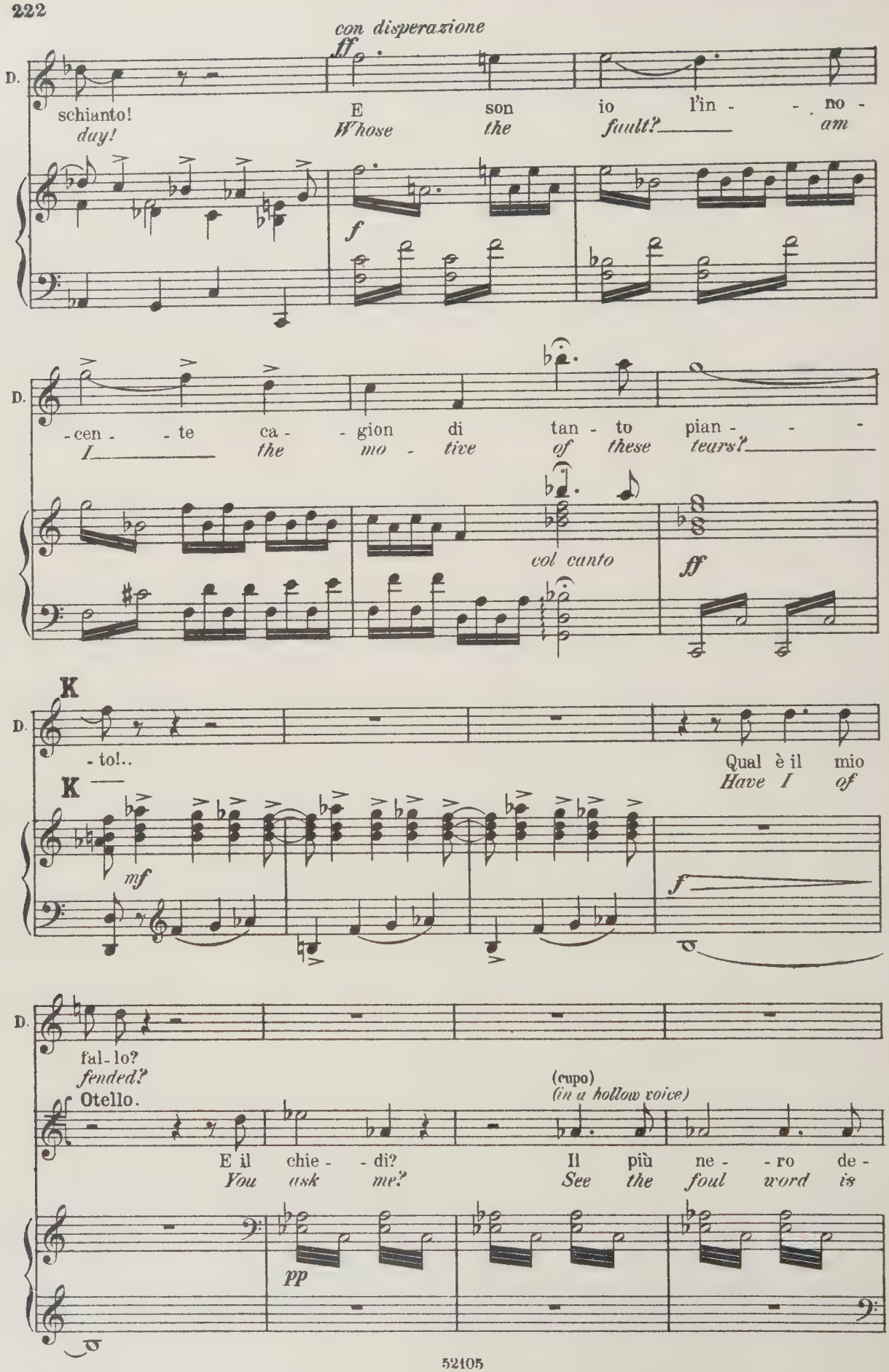

D.
- iu - - ti!
give us!
O.
Corri al - la tua con - danna,
Once more thy falsehood ut-ter,
f
pp
pp
(fissandolo)
(looking firmly at him)
D.
f
Ca-sta... lo son...
Honest I am!
O.
di' che sei ca-sta.
say, thou art honest!
pp
cresc.
Otello.
f
Giu - - - - - ra e ti dan - na!
Swear it, damn thy - self!
ff
ff

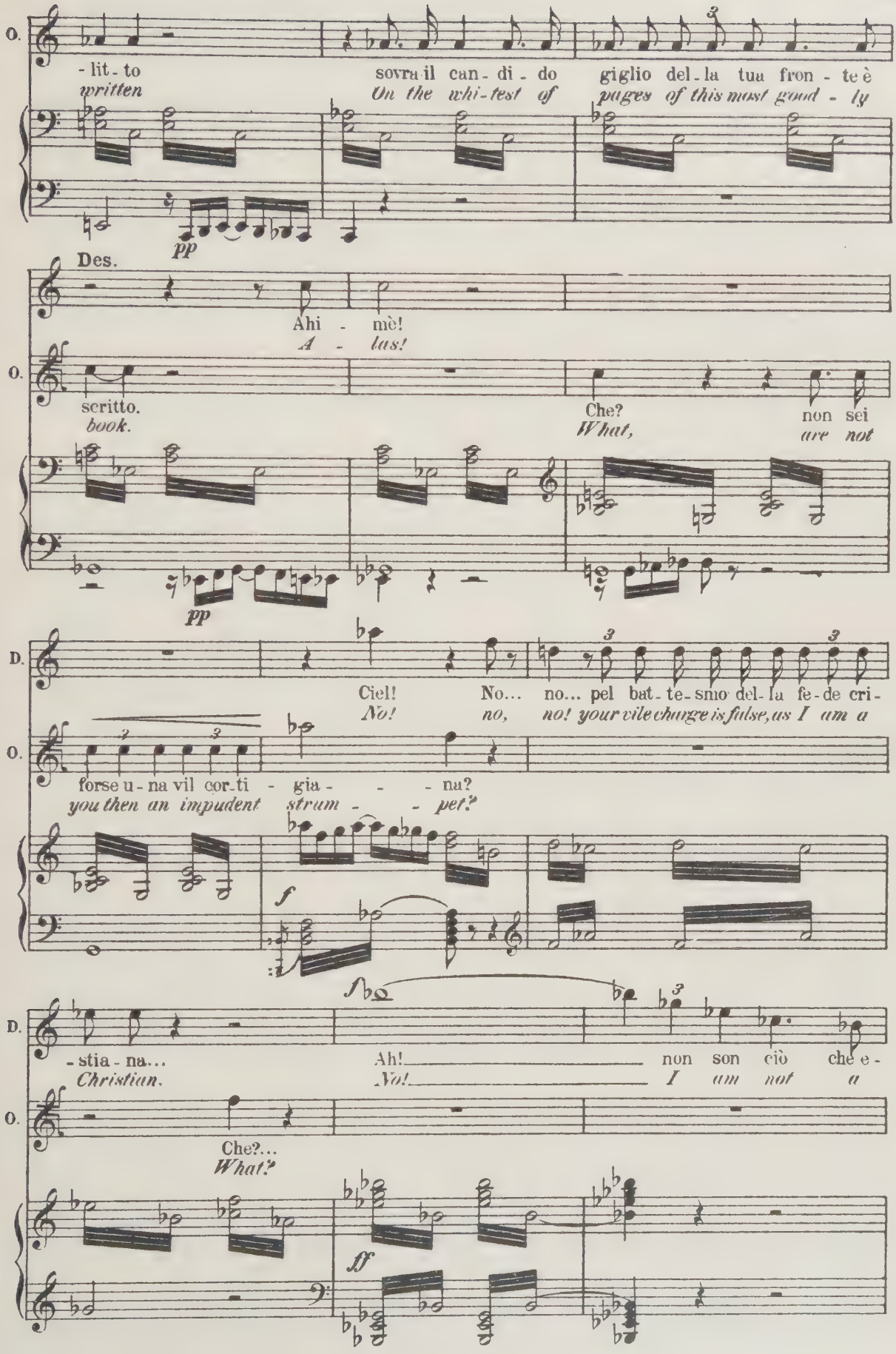

I
Andante mosso. ♩ = 72.
Des.
E-ster-re-fat-ta fis-so
Upon my knees be-fore thee,
I Andante mosso. ♩ = 72.
8
ppp
D.
lo sguardo tuo tre-mendo,
beneath thy glance I tremble,
in te parla u-na
I under-stand a
D.
dolce
Fu-ria, la sento e non l'in-tendo.
fu-ry in your words, But not the words.
Mi guar-da!
Be-hold me!
ppp

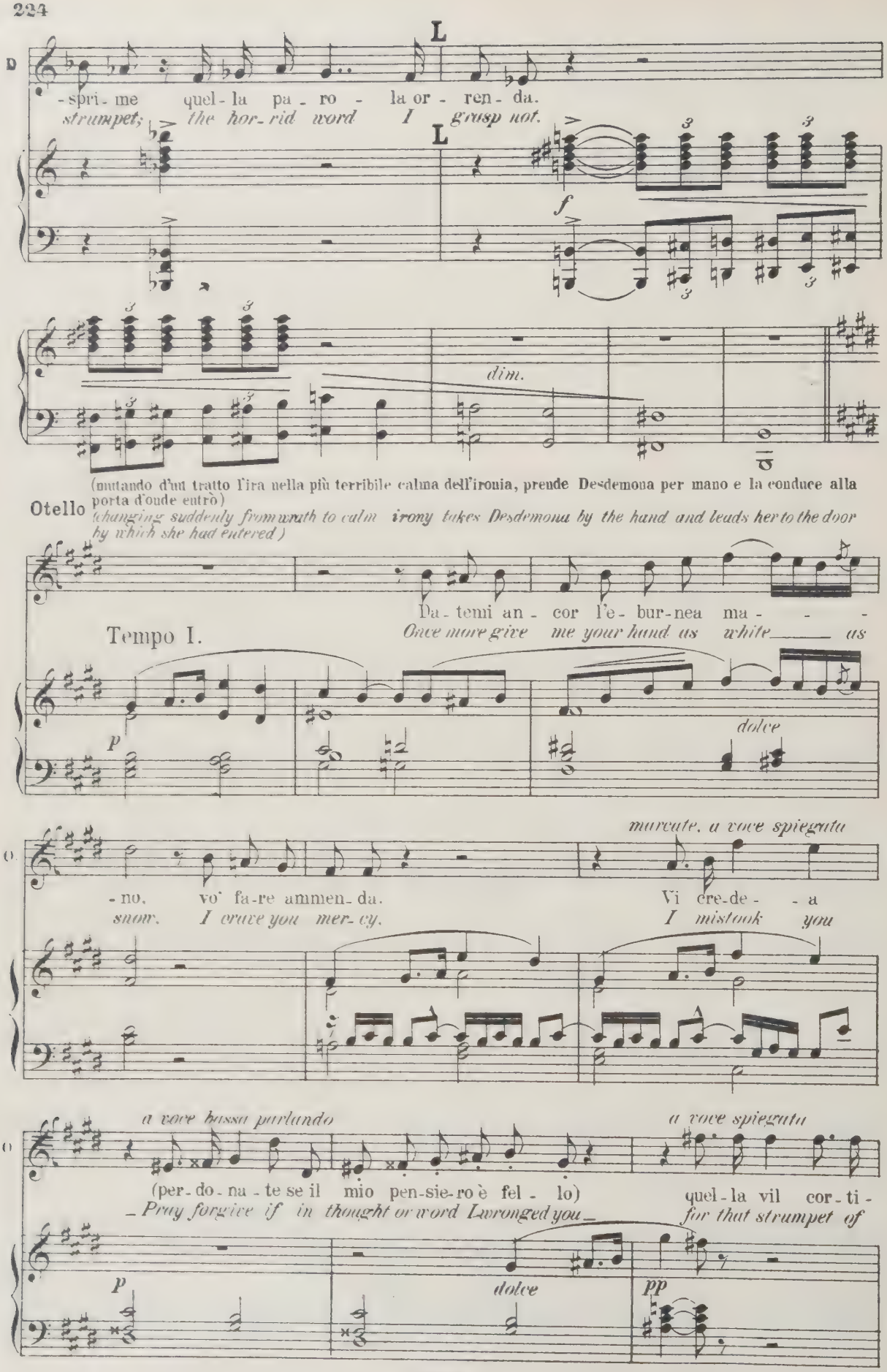

Poco più animato. ♩= 84.
con passione
D.
— il vol - to e l'a - ni - ma ti svelo; il co - re in - fran - to mi scru -
— to thee my face and soul lie open, Oh look in - to my bro - ken
Poco più animato. ♩= 84.
p
Come prima. ♩= 72.
pp cantabile
D.
- ta... io pre - - go il cie - - lo per te con que - sto
heart. I pray, My sighs rise to heu - ven with a
ppCome prima.
D.
pian - - to, per te con que - ste stil - le co - cen - ti a - spergo il
pray - er For thee; for thee these bit - ter teardrops bedew the
animando
D.
suol. Guarda le pri - me la - gri - me, guarda le pri - me
earth. Tears, the first I e - ver shed, Tears, Behold the
pp animando

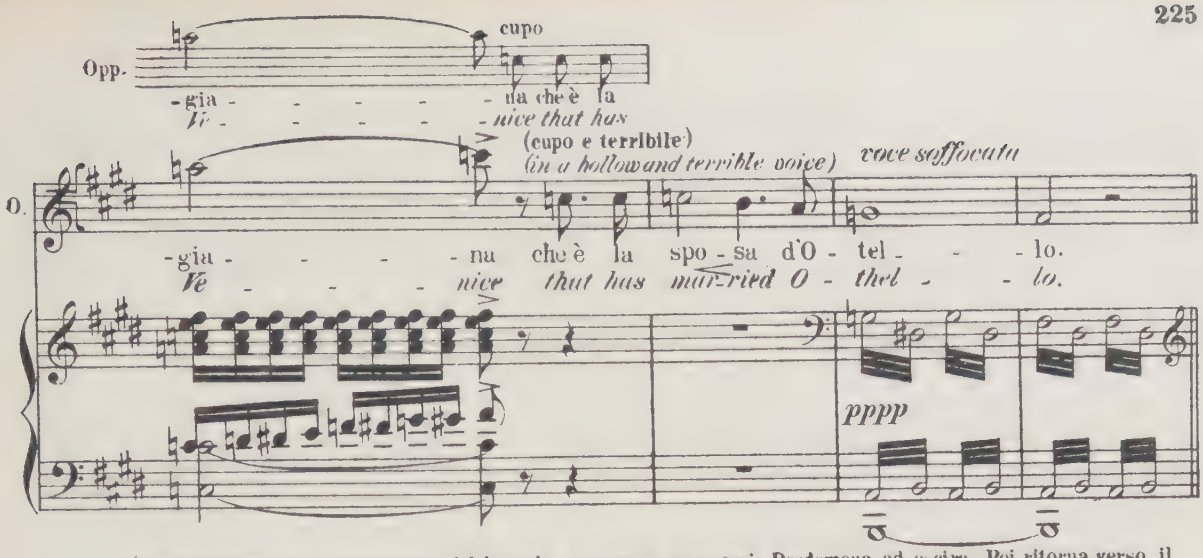

D.
la - - gri - me che da me spreme il duol, le pri - me la - - gri -
tears, the first and bit - ter tears I shed, the first and bit - - ter
f
pp col canto
J
- me.
tears.
Otello.
S'or ti scor - ge il tuo dé - mo - ne, un
J cantabile con espress.
Fiends themselves would not seize thee, Being
con energia
Ve - de l'E - ter - no la mia fe - -
God sees my heart and knows me ho -
O.
an-ge-lo ti crede e non t'af - fer - ra.
like to one of heav'n in mien and semblance.
pp
Allegro agitato. ♩ = 132.
- de!
nest.
La tua giu - stizia im -
Be just un - to thy
No! la ve - de l'in - fer - no.
No! He knows thou art per - jured.
Allegro agitato. ♩ = 132.
8
f
f


D
-pe-tro, spo-so mi- -o!
loy-al wife O- thel-lo!
O.
Ah! De-sdemona! In-die-tro! in-
Oh! Desde-mo-na! a-way! a-
mf
molto staccato
O.
-die-tro! in- die-tro!!
way! a- -way!
f
pp
Des.
Tu pur pian-gi?!... e ge-men- -do freni del cor lo
Dost thou weep? Ah, the hea- -vy day, a-luck the
dim.

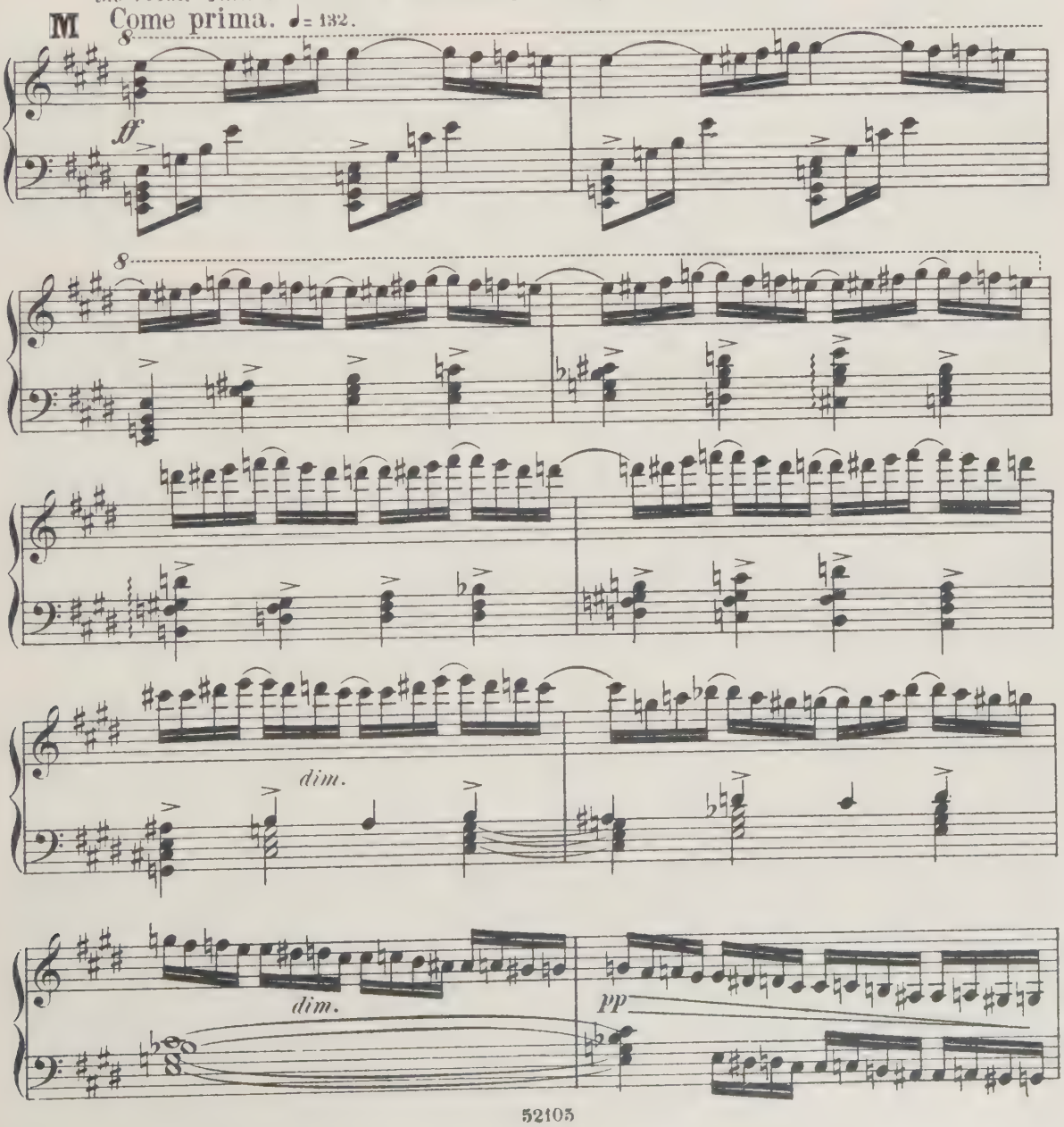

con disperazione
ff
D.
schianto!
day!
E son io l'in - - no -
Whose the fault? am
f
D.
-cen - - te ca - - gion di tan - to pian - - -
I the mo - tive of these tears?
col canto
ff
K
D.
- to!..
Qual è il mio
Have I of
K
mf
f
D.
fal - lo?
fended?
Otello.
(cupo)
(in a hollow voice)
E il chie - - di?
You ask me?
Il più ne - - ro de -
See the foul word is
pp

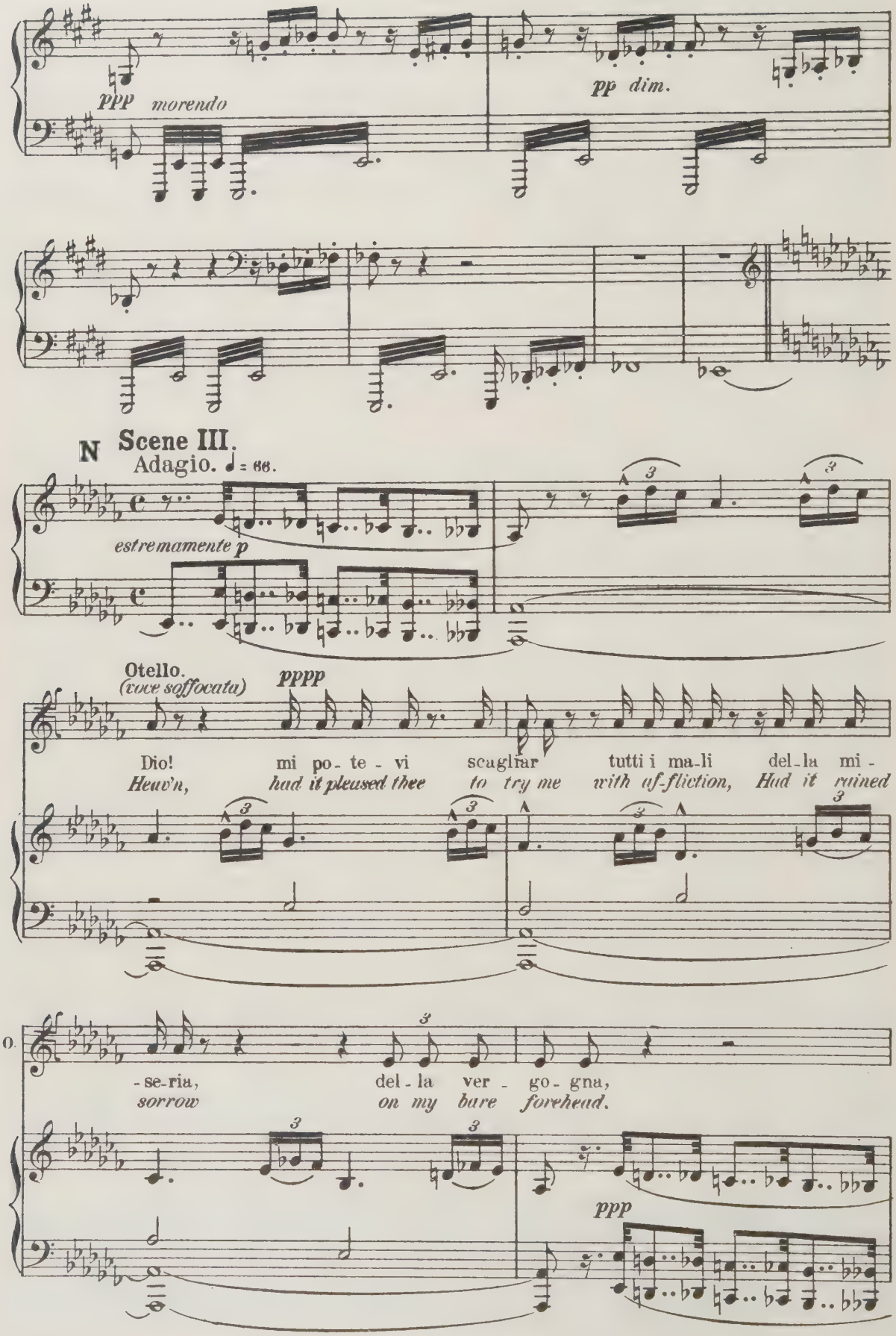

O.
-lit-to
written
sovra il can-di-do
On the whi-test of
giglio del-la tua fron-te è
pages of this most good-ly
pp
Des.
Ahi - mè!
A - las!
O.
scritto.
book.
Che?
What,
non sei
are not
pp
D.
Ciel!
No!
No... no... pel bat-te-smo del-la fe-de cri-
no, no! your vile charge is false, as I am a
O.
forse u-na vil cor-ti - gia - - - na?
you then an impudent strum - - pet?
f
f
D.
-stia-na...
Christian.
Ah! non son ciò che e-
No! I am not a
O.
Che?...
What?
ff

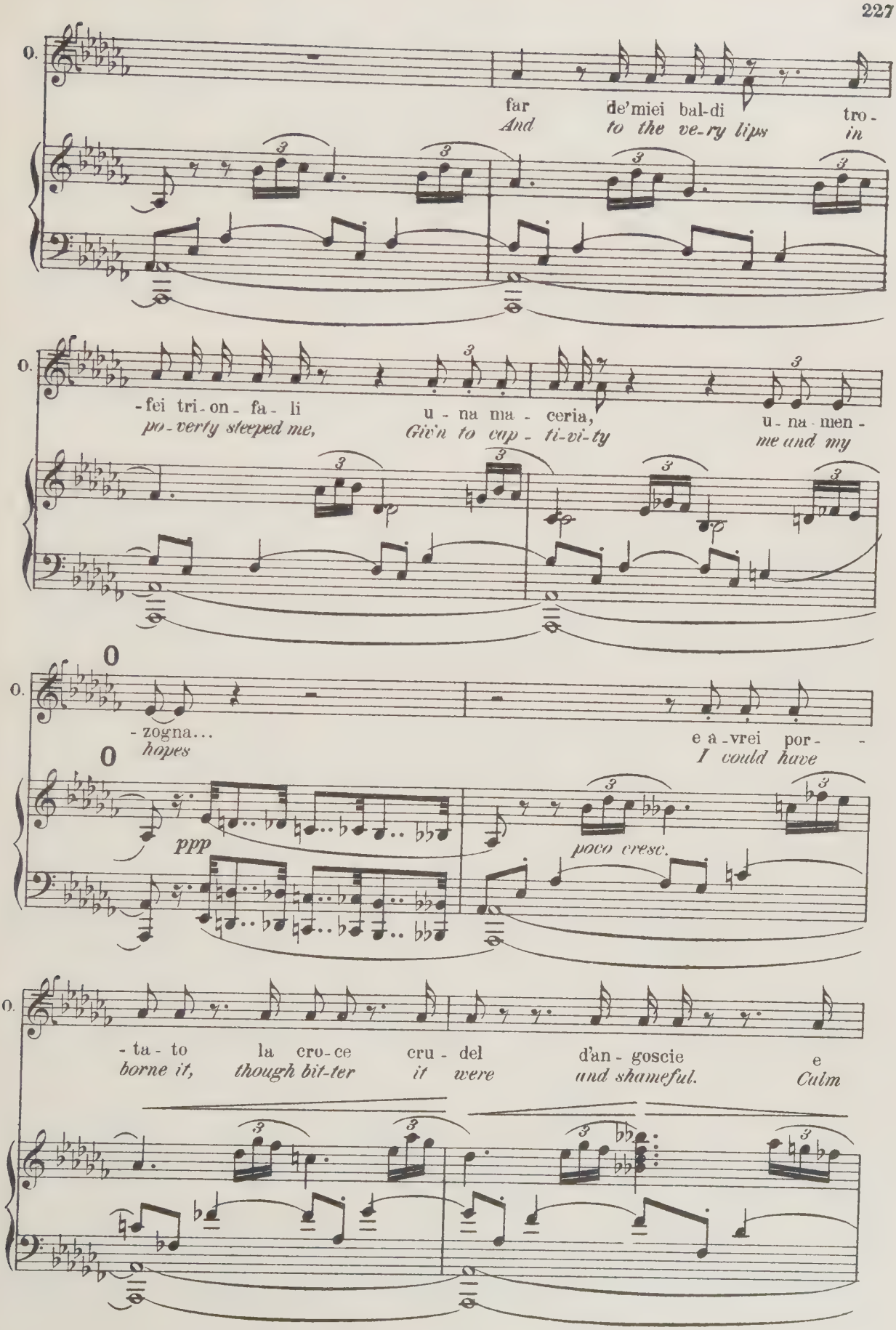

L
-spri- me quel- la pa - ro - la or - ren- da.
strumpet; the hor- rid word I grasp not.
L
f
dim.
(mutando d'un tratto l'ira nella più terribile calma dell'ironia, prende Desdemona per mano e la conduce alla porta d'onde entrò)
Otello
(changing suddenly from wrath to calm irony takes Desdemona by the hand and leads her to the door by which she had entered)
Da- temi an - cor l'e- bur- nea ma - - - -
Tempo I.
Once more give me your hand as white as
p
dolce
marcato, a voce spiegata
- no, vo' fa- re ammen- da.
snow. I crave you mer- cy.
Vi cre- de- - a
I mistook you
a voce bassa parlando
a voce spiegata
(per- do- na - te se il mio pen- sie- ro è fel - lo)
Pray forgive if in thought or word I wronged you
quel- la vil cor- ti -
for that strumpet of
p
dolce
pp

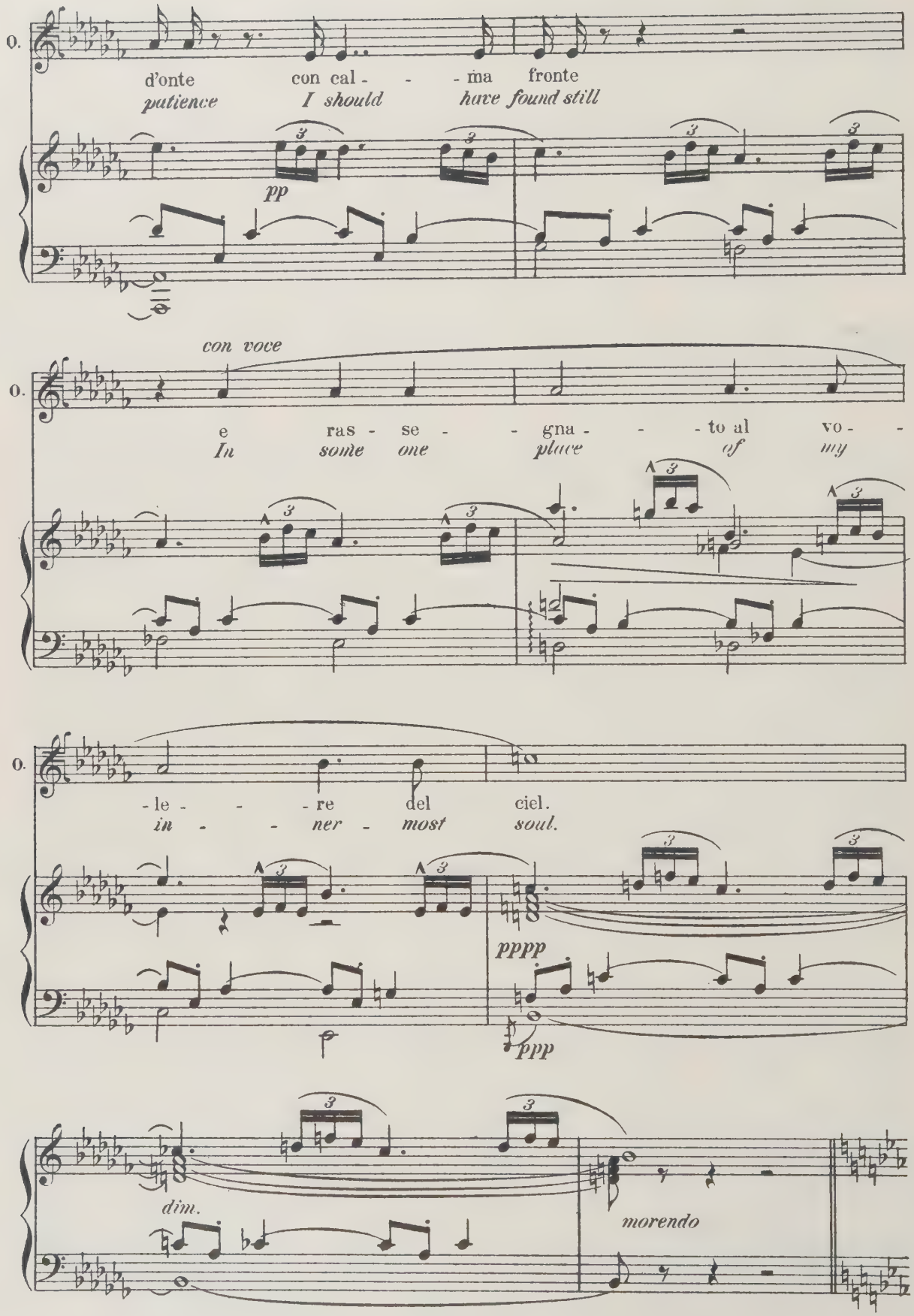


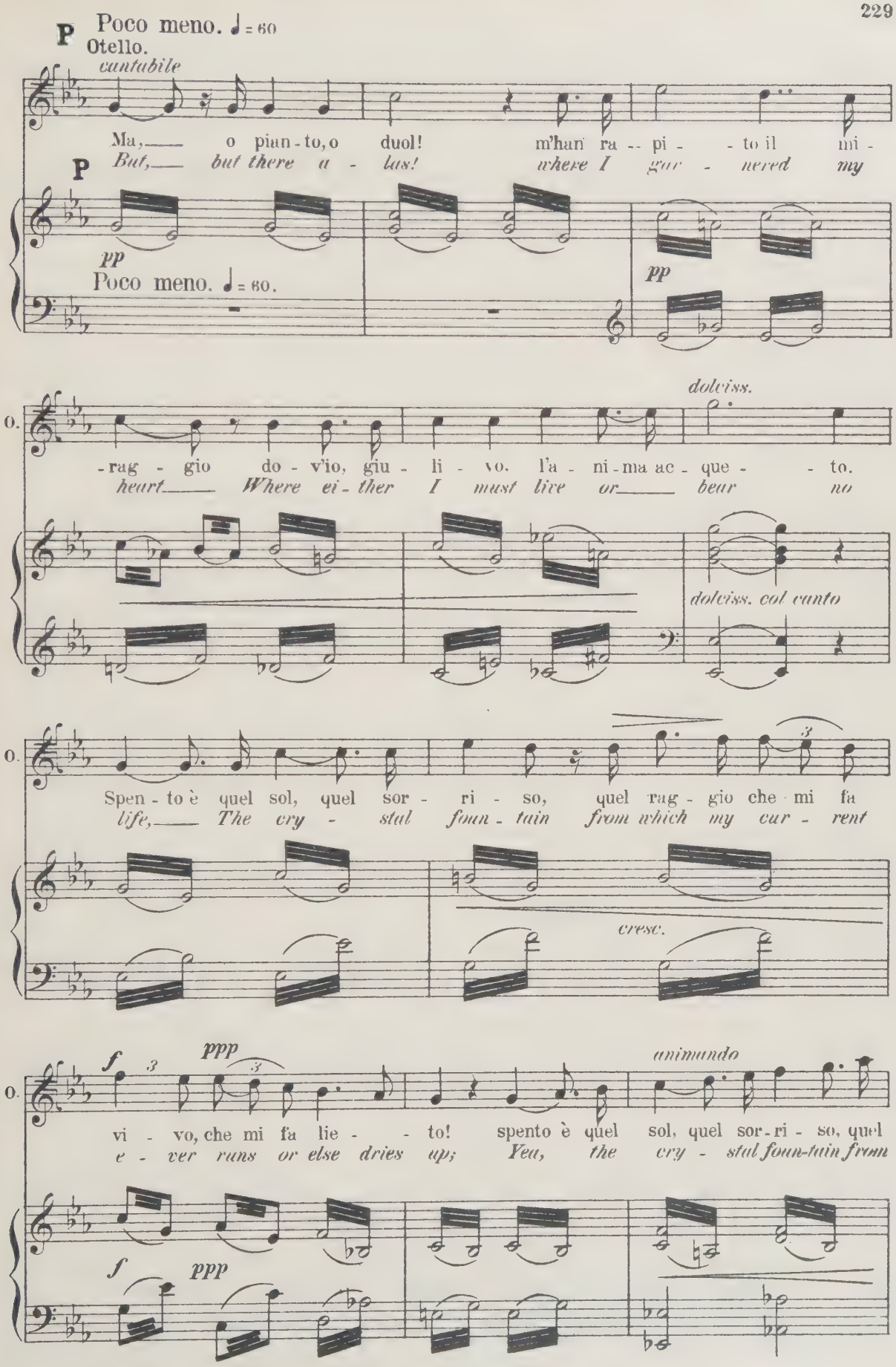
(Otello sforza con un'inflessione del braccio, ma senza scomporsi, Desdemona ad escire. Poi ritorna verso il centro della scena nel massimo grado dell'abbattimento)
(Othello with a motion of his arm, but without changing his position pushes Desdemona out of the room. Then he returns to the centre of the stage in deep dejection)

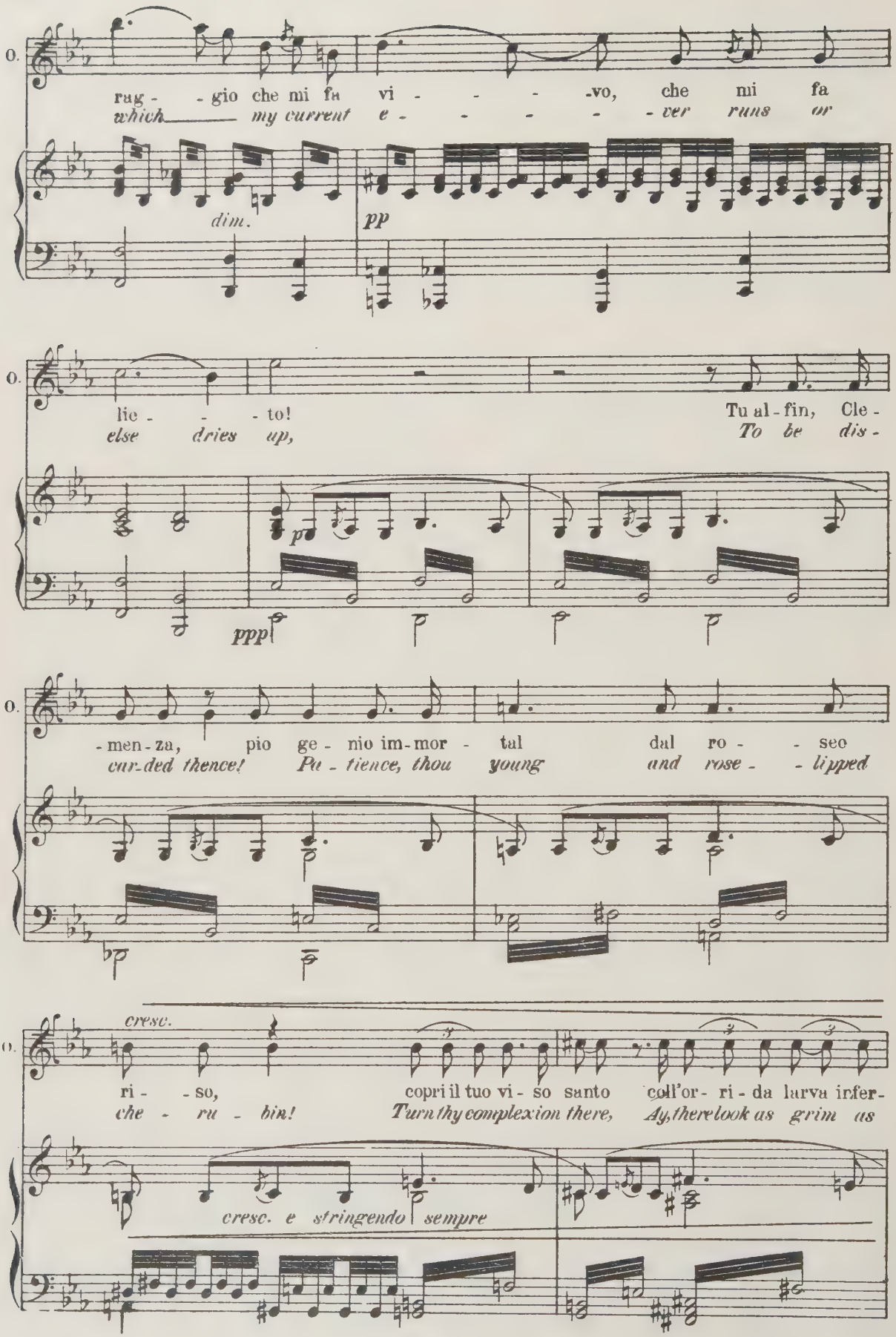



PPP morendo
pp dim.
N Scene III.
Adagio. ♩ = 66.
estremamente p
Otello.
(voce soffocata)
pppp
Dio! mi po - te - vi scaglfar tutti i ma-li del-la mi -
Heav'n, had it pleased thee to try me with af-fliction, Had it rained
- se-ria, del - la ver - go - gna,
sorrow on my bare forehead.
ppp

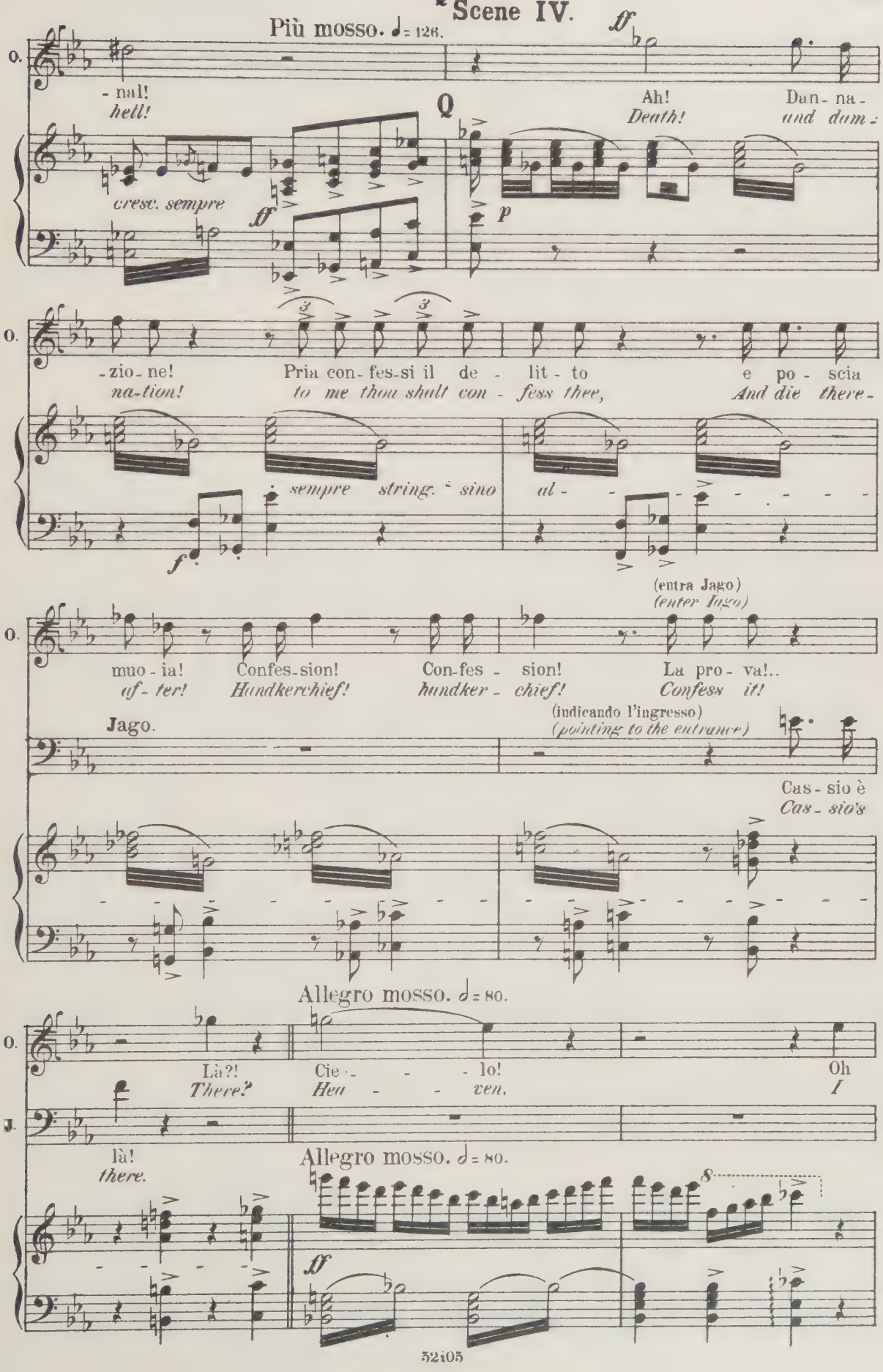

far
And
de'miei bal-di
to the ve-ry lips
tro-
in
-fei tri-on-fa-li
po-verty steeped me,
u-na ma-ceria,
Giv'n to cap-ti-vi-ty
u-na-men-
me and my
-zogna...
hopes
e a-vrei por-
I could have
ppp
poco cresc.
-ta-to
borne it,
la cro-ce
though bit-ter
cru-del
it were
d'an-goscie
and shameful.
e
Calm

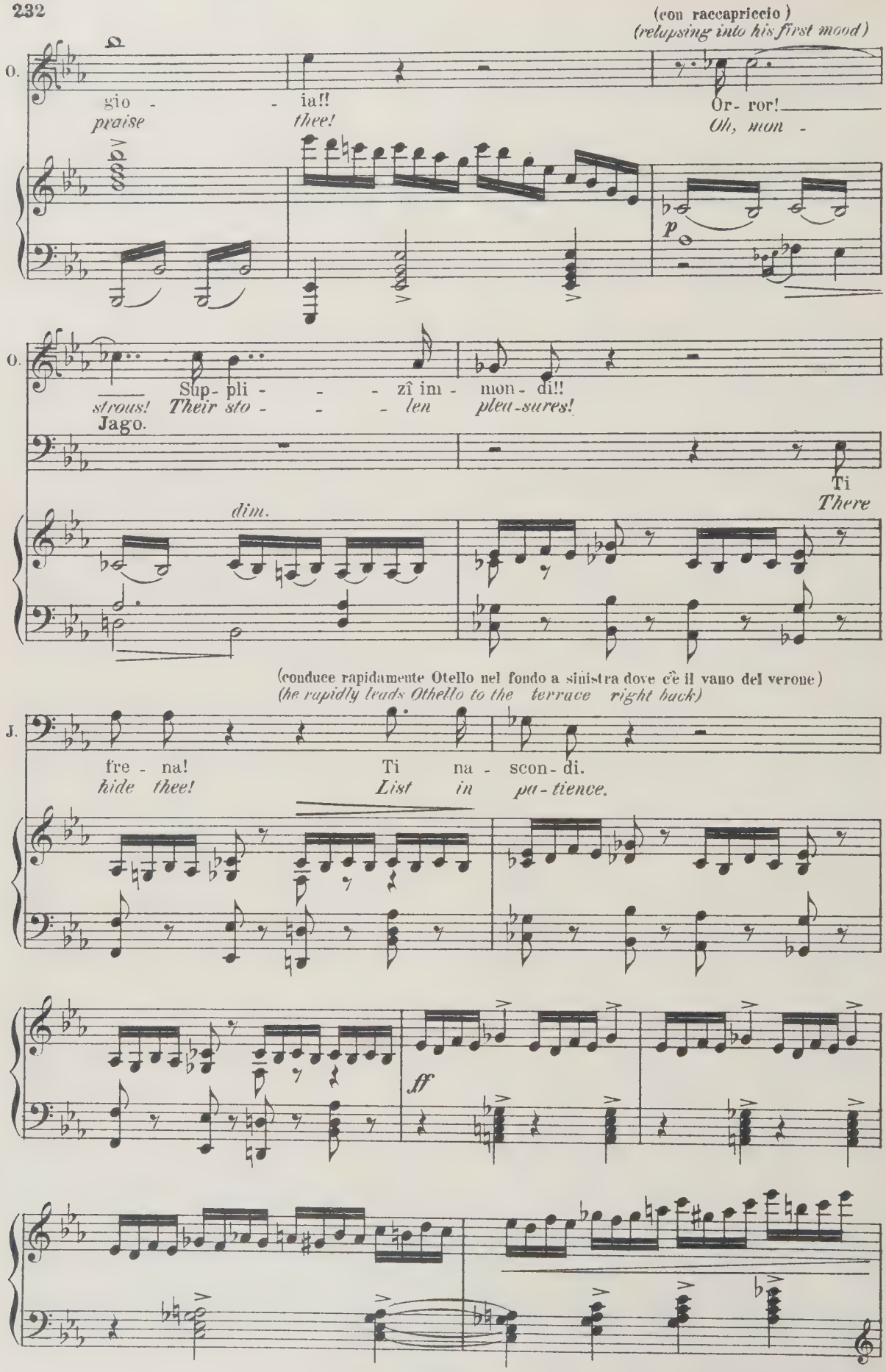

O.
d'onte con cal - - - ma fronte
patience I should have found still
pp
con voce
O.
e ras - se - - gna - - - to al vo -
In some one place of my
O.
- le - - - re del ciel.
in - - ner - most soul.
pppp
ppp
dim.
morendo

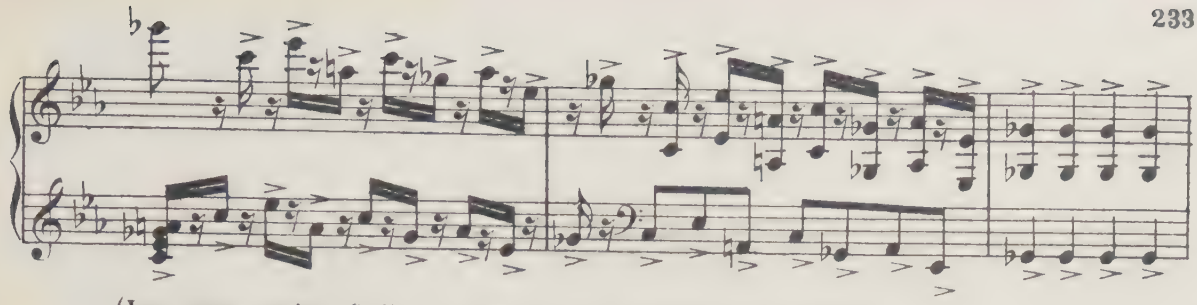

P Poco meno. ♩= 60
Otello.
cantabile
Ma, o pian-to, o duol! m'han ra-pi-to il mi-
But, but there a-las! where I gar-nered my
P
pp
Poco meno. ♩= 60.
pp
dolciss.
O. -rag-gio do-v'io, giu-li-vo. l'a-ni-ma ac-que-to.
heart Where ei-ther I must live or bear no
dolciss. col canto
O. Spen-to è quel sol, quel sor-ri-so, quel rag-gio che mi fa
life, The cry-stal foun-tain from which my cur-rent
cresc.
O. f ppp animando
vi-vo, che mi fa lie-to! spento è quel sol, quel sor-ri-so, quel
e-ver runs or else dries up; Yea, the cry-stal foun-tain from
f ppp


O.
rug - gio che mi fa vi - - - -vo, che mi fa
which my current e - - - - - ver runs or
dim.
pp
O.
lie - - - to!
else dries up,
Tu al - fin, Cle -
To be dis -
p
ppp
O.
- men - za, pio ge - nio im - mor - tal dal ro - - seo
car-ded thence! Pa - tience, thou young and rose - - lipped
O.
cresc.
ri - - so, copri il tuo vi - so santo coll'or - ri - da larva infer -
che - ru - bin! Turn thy complexion there, Ay, there look as grim as
cresc. e stringendo sempre

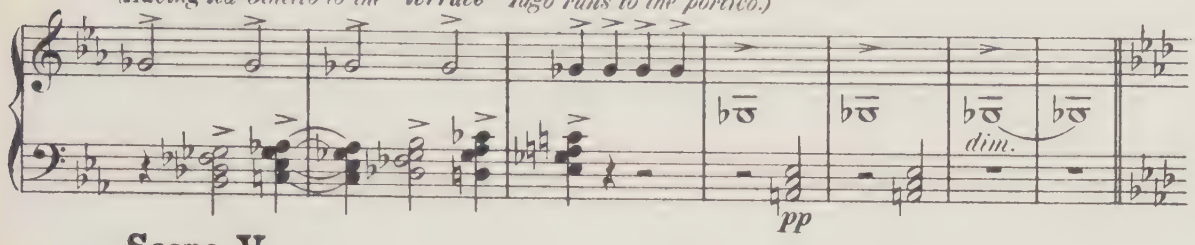
Scene IV.


Più mosso. ♩= 126.
O.
- nal!
hell!
cresc. sempre
ff
Ah!
Death!
Dan - na -
und dam -
p
-zio - ne!
na-tion!
Pria con - fes-si il de - lit - to
to me thou shalt con - fess thee,
e po - scia
And die there -
sempre string.
sino
al -
f
(entra Jago)
(enter Iago)
muo - ia!
after!
Confes-sion!
Handkerchief!
Con-fes - sion!
handker - chief!
La pro - va!..
Confess it!
Jago.
(indicando l'ingresso)
(pointing to the entrance)
Cas - sio è
Cas - sio's
Allegro mosso. ♩= 80.
Là?!
There?
Cie - - - lo!
Hea - - - ven,
Oh
I
là!
there.
Allegro mosso. ♩= 80.
ff


(con raccapriccio)
(relapsing into his first mood)
O.
gio - - ia!!
praise thee!
Or- ror!
Oh, mon -
p
O.
Sup- pli - - - zî im - mon- di!!
strous! Their sto - - - len pleu-sures!
Jago.
Ti
There
dim.
(conduce rapidamente Otello nel fondo a sinistra dove c'è il vano del verone)
(he rapidly leads Othello to the terrace right back)
J.
fre - na! Ti na - scon- di.
hide thee! List in pa- tience.
ff



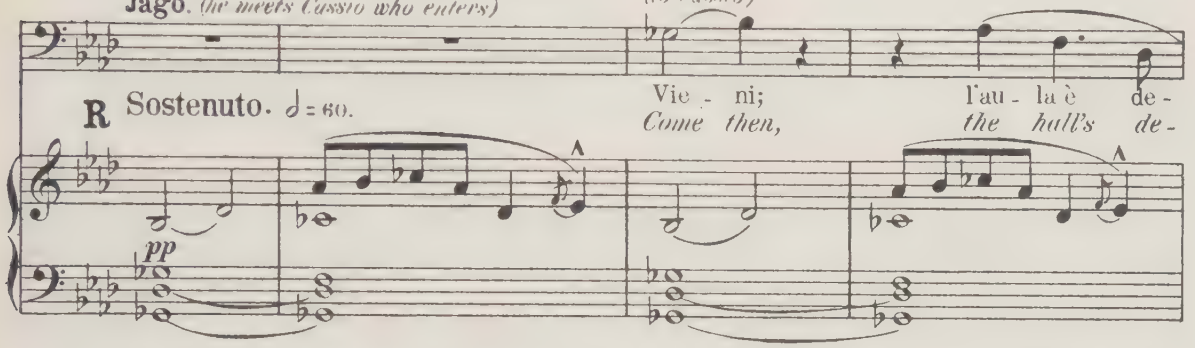
(Jago, appena condotto Otello al verone, corre verso il fondo del peristiglio)
(Having led Othello to the terrace Iago runs to the portico.)

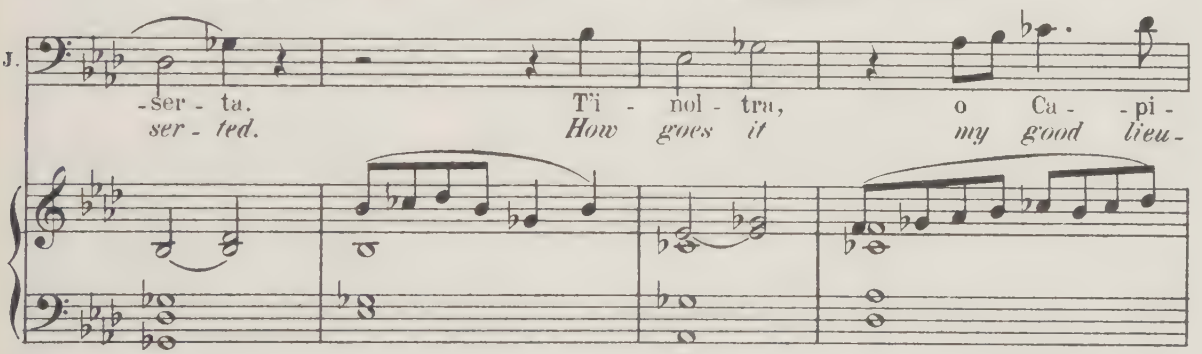


Scene V.

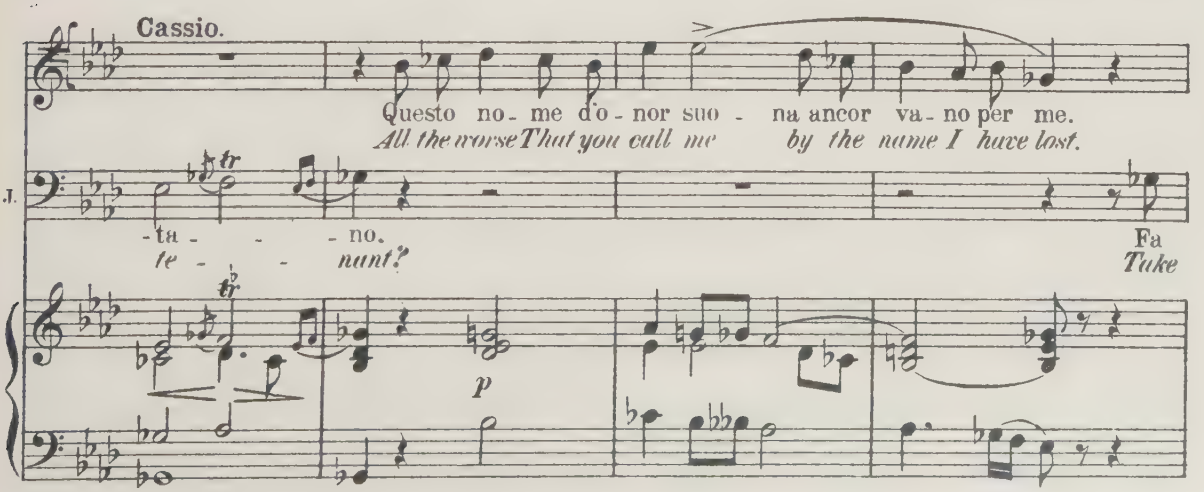
(incontra Cassio che esita ad entrare)
Jago. *(he meets Cassio who enters)*

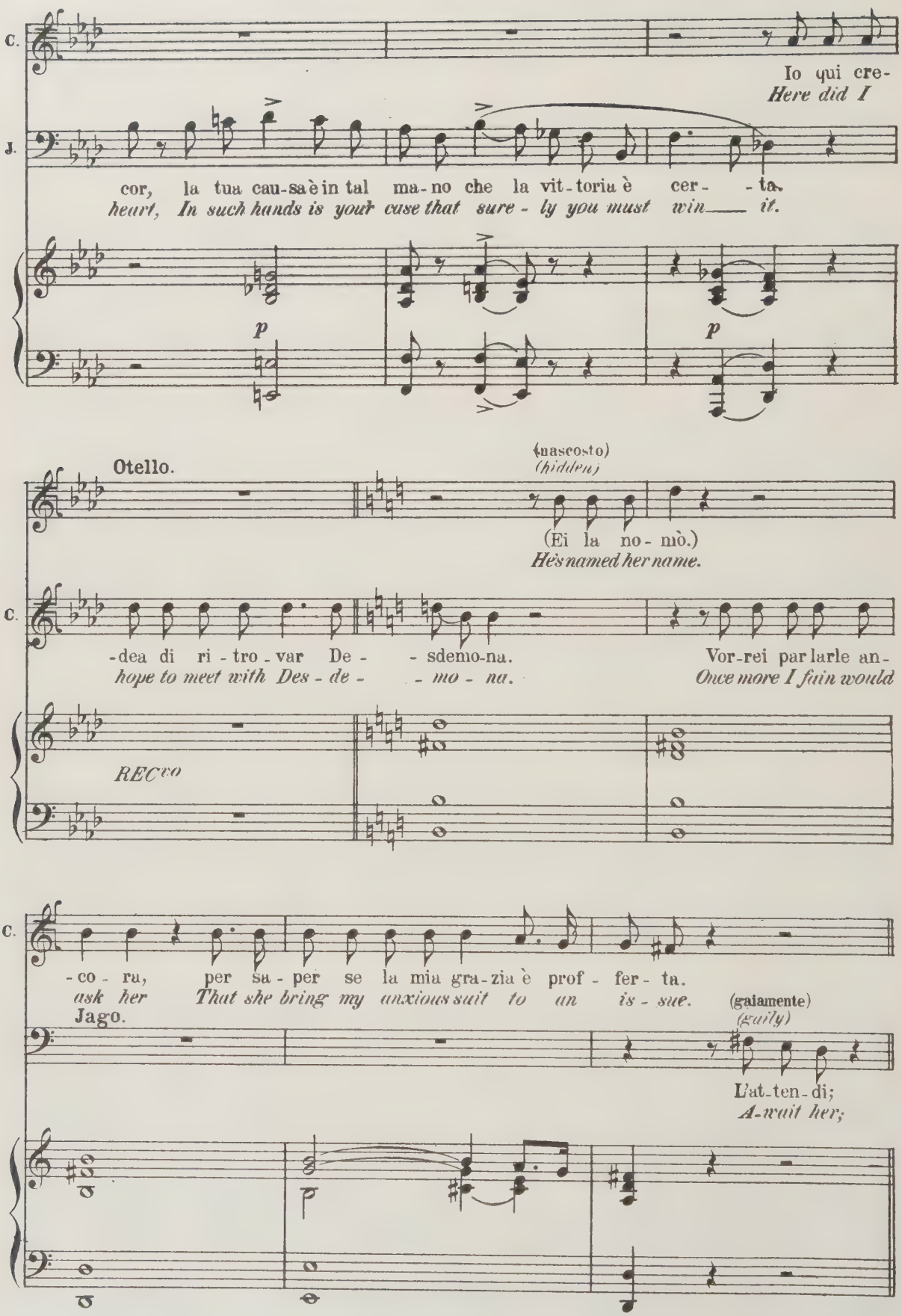
(a Cassio)
(to Cassio)





Cassio.




C.
Io qui cre-
Here did I
J.
cor, la tua cau-sa è in tal ma-no che la vit-toria è cer- - ta.
heart, In such hands is your case that sure - ly you must win___ it.
p
p
Otello.
(nascosto)
(hidden)
(Ei la no- mò.)
He's named her name.
C.
-dea di ri - tro - var De - - sdemo-na.
hope to meet with Des - de - - mo - na.
Vor-rei par larle an-
Once more I fain would
REC^co
C.
- co - ra, per sa - per se la mia gra-zia è prof - fer - ta.
ask her That she bring my anxious suit to an is - sue.
Jago.
(galamente)
(gaily)
L'at-ten-di;
A-wait her;

S **Allegro moderato.** ♩=100.

(conducendo Cassio accanto alla prima colonna del peristilio)
(leading Cassio to the first column of the portico)

J.

e in - tan - - to, giac -
and mean - - while I

Allegro moderato. ♩=100.

p

J.

-chè non si stan - ca mai la tua lin - - gua nel - le fo - le
know that thy tongue is bur - - ning to tell me All thy am-rous

J.

ga - - - - ie, nar - ramiun po' di
fol - - - - lies. Say then and speak of

Cassio.

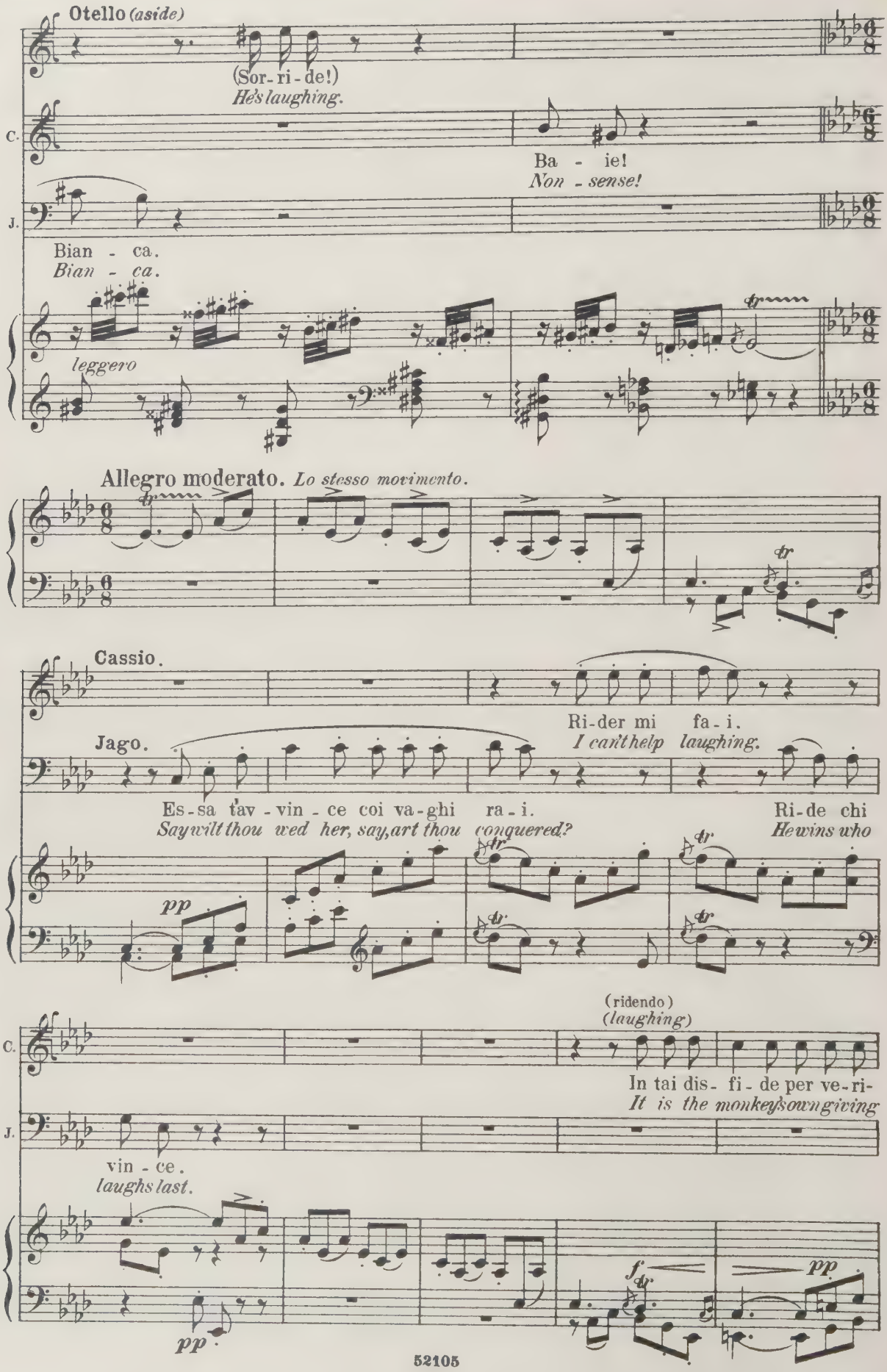
Di chi? *sottovoce assai*
Of whom?

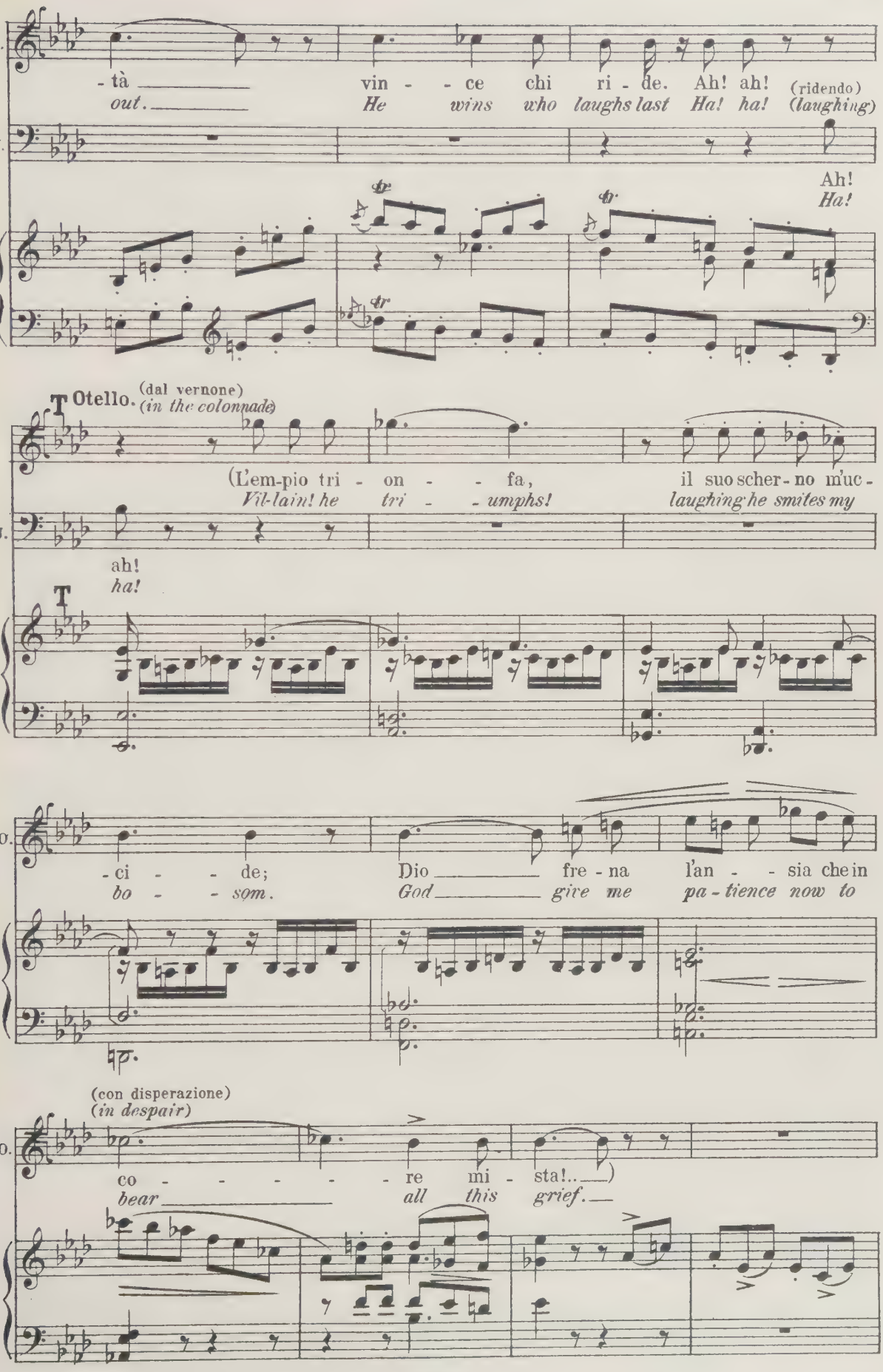
J.

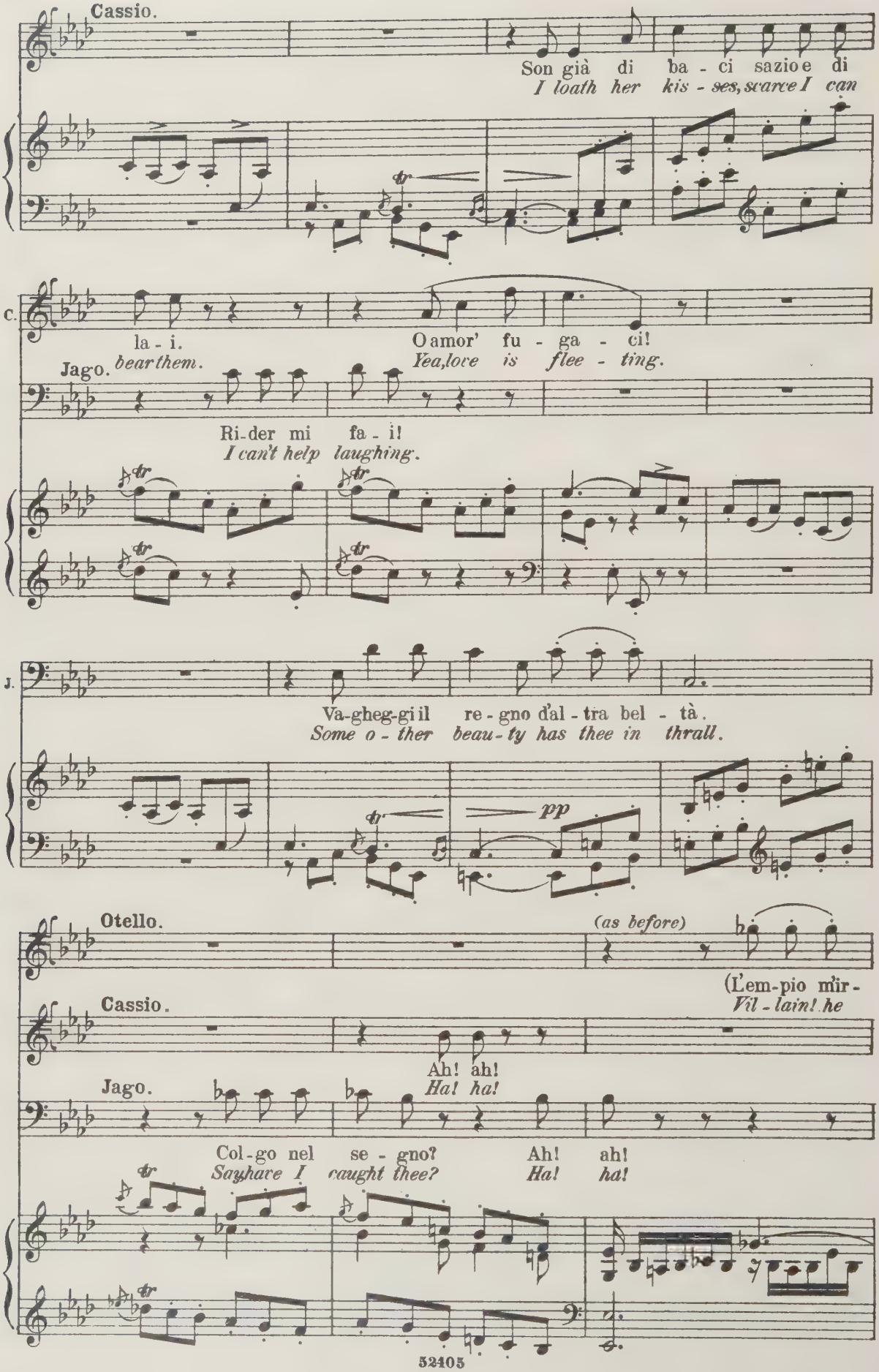
lei che t'in - na - mo - ra.
her whom thou a - do - rest.

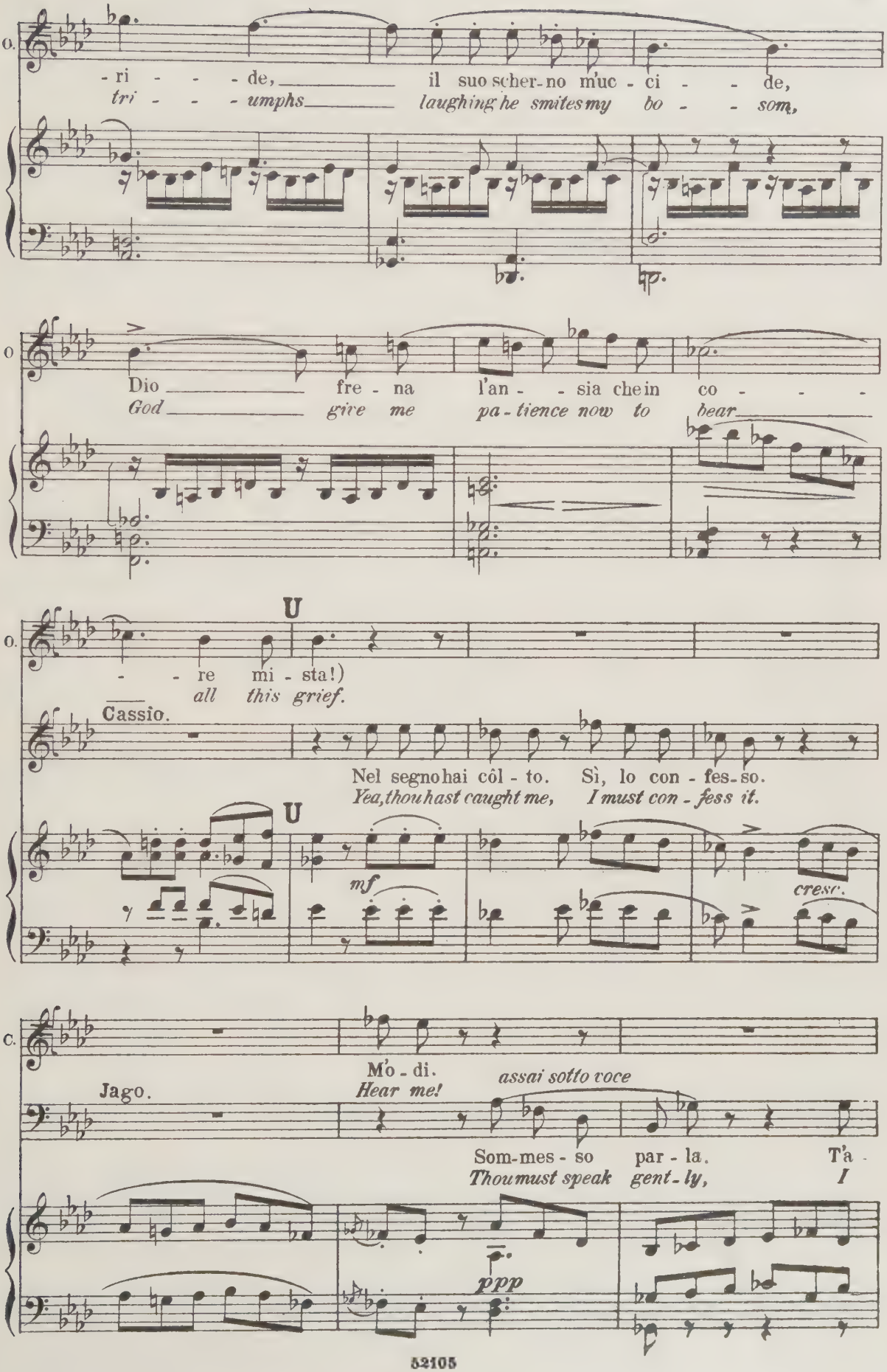
Di___
Of___

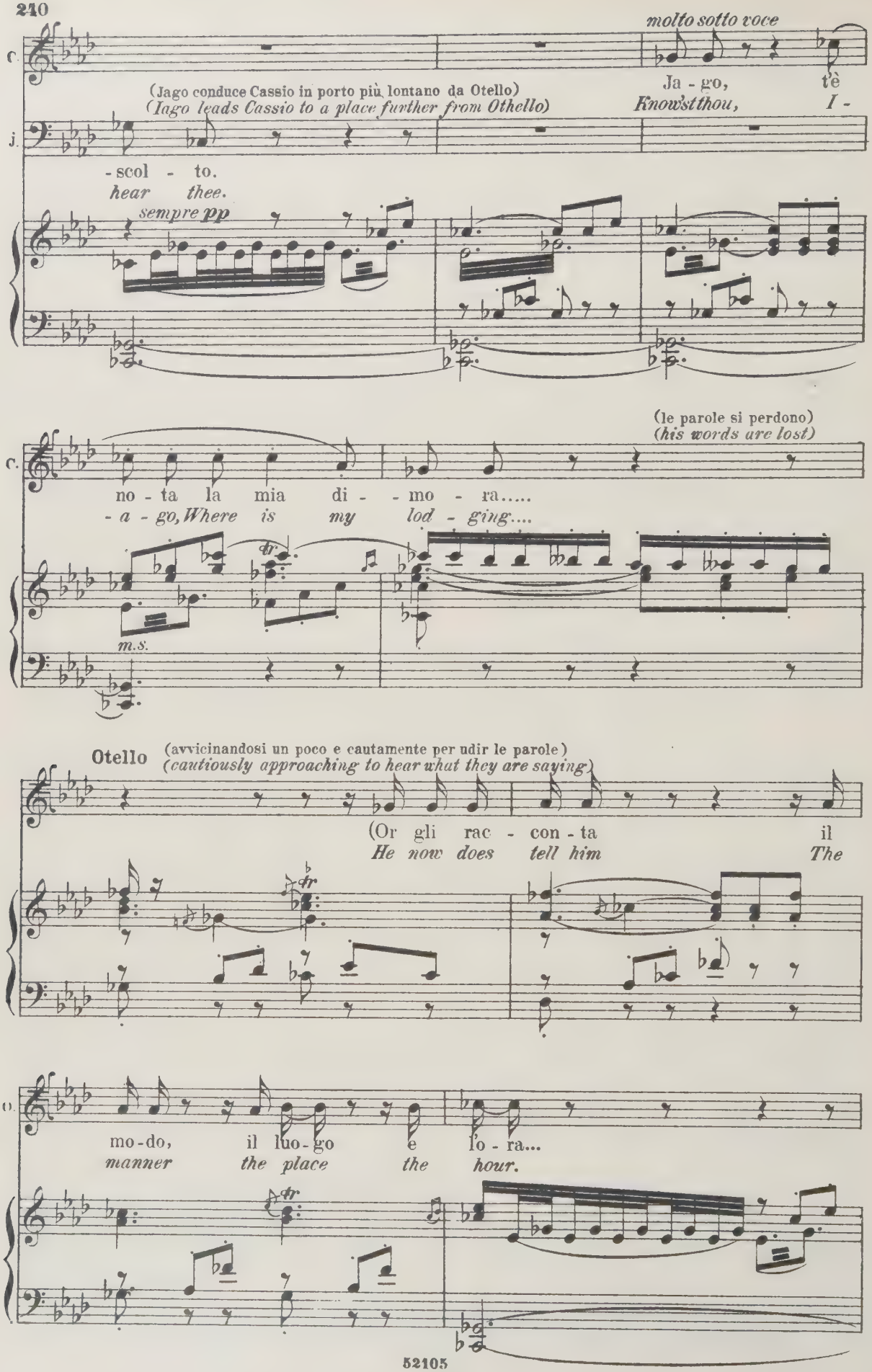
pp


Otello (aside)
(Sor-ri-de!)
He's laughing.
C.
Ba - ie!
Non - sense!
J.
Bian - ca.
Bian - ca.
leggero
Allegro moderato. Lo stesso movimento.
Cassio.
Ri-der mi fa-i.
I can't help laughing.
Jago.
Es-sa t'av-vin-ce coi va-ghi ra-i.
Say wilt thou wed her, say, art thou conquered?
Ri-de chi
He wins who
pp
(ridendo)
(laughing)
C.
In tai dis- fi-de per ve-ri-
It is the monkey's own giving
J.
vin - ce.
laughs last.
pp
f
pp


C.
-tà
out.
vin - ce chi ri - de. Ah! ah!
He wins who laughs last Ha! ha!
(ridendo)
(laughing)
J.
Ah!
Ha!
T Otello.
(dal vernone)
(in the colonnade)
(L'em-pio tri - on - fa,
Vil-lain! he tri - umphs!
il suo scher - no m'uc -
laughing he smites my
ah!
ha!
T
O.
-ci - de;
bo - som.
Dio fre - na l'an - sia che in
God give me pa - tience now to
(con disperazione)
(in despair)
O.
co - re mi - sta!...)
bear all this grief.


Cassio.
Son già di ba - ci sazio e di
I loath her kis - ses, scarce I can
C.
la - i.
O amor' fu - ga - ci!
Jago. bear them.
Yea, love is flee - ting.
Ri - der mi fa - i!
I can't help laughing.
J.
Va - gheg - gi il re - gno d'al - tra bel - tà.
Some o - ther beau - ty has thee in thrall.
pp
Otello.
(as before)
(L'em - pio m'ir -
Vil - lain! he
Cassio.
Ah! ah!
Ha! ha!
Jago.
Col - go nel se - gno? Ah! ah!
Say have I caught thee? Ha! ha!


O.
-ri - - - de, il suo scher-no m'uc - ci - - de,
tri - - - umphs laughing he smites my bo - - som,
O
Dio fre - na l'an - - sia che in co - - - -
God give me pa-tience now to bear
O.
- - re mi - sta!)
all this grief.
U
Cassio.
Nel segno hai côl - to. Sì, lo con - fes-so.
Yea, thou hast caught me, I must con - fess it.
U
mf
cresc.
C.
Jago.
M'o - di.
Hear me!
assai sotto voce
Som-mes - so par - la. T'a -
Thou must speak gent - ly, I
ppp


molto sotto voce
C.
(Jago conduce Cassio in porto più lontano da Otello)
(Iago leads Cassio to a place further from Othello)
Ja - go, tè
Knowstthou, I -
J.
- scol - to.
hear thee.
sempre pp
(le parole si perdono)
(his words are lost)
C.
no - ta la mia di - - mo - ra.....
- a - go, Where is my lod - ging....
m.s.
Otello
(avvicinandosi un poco e cautamente per udir le parole)
(cautiously approaching to hear what they are saying)
(Or gli rac - con - ta il
He now does tell him The
O.
mo - do, il luo - go e lo - ra...
manner the place the hour.

Cassio.

sempre sotto voce

Da ma - noi -

Some un - known

m.s.

dolce

morendo

(le parole si perdono ancora)

(again the words are lost)

c.

-gno - - - ta.

hand.

Otello.

V

(Le pa-ro-le non o - do...

Once more I cannot hear him.

Las-so! eu-dir le vor-

Woe's me! to fain I would

V

mf

o.

- rei!

know!

Do - ve son giun-to!)

Has t come to this!

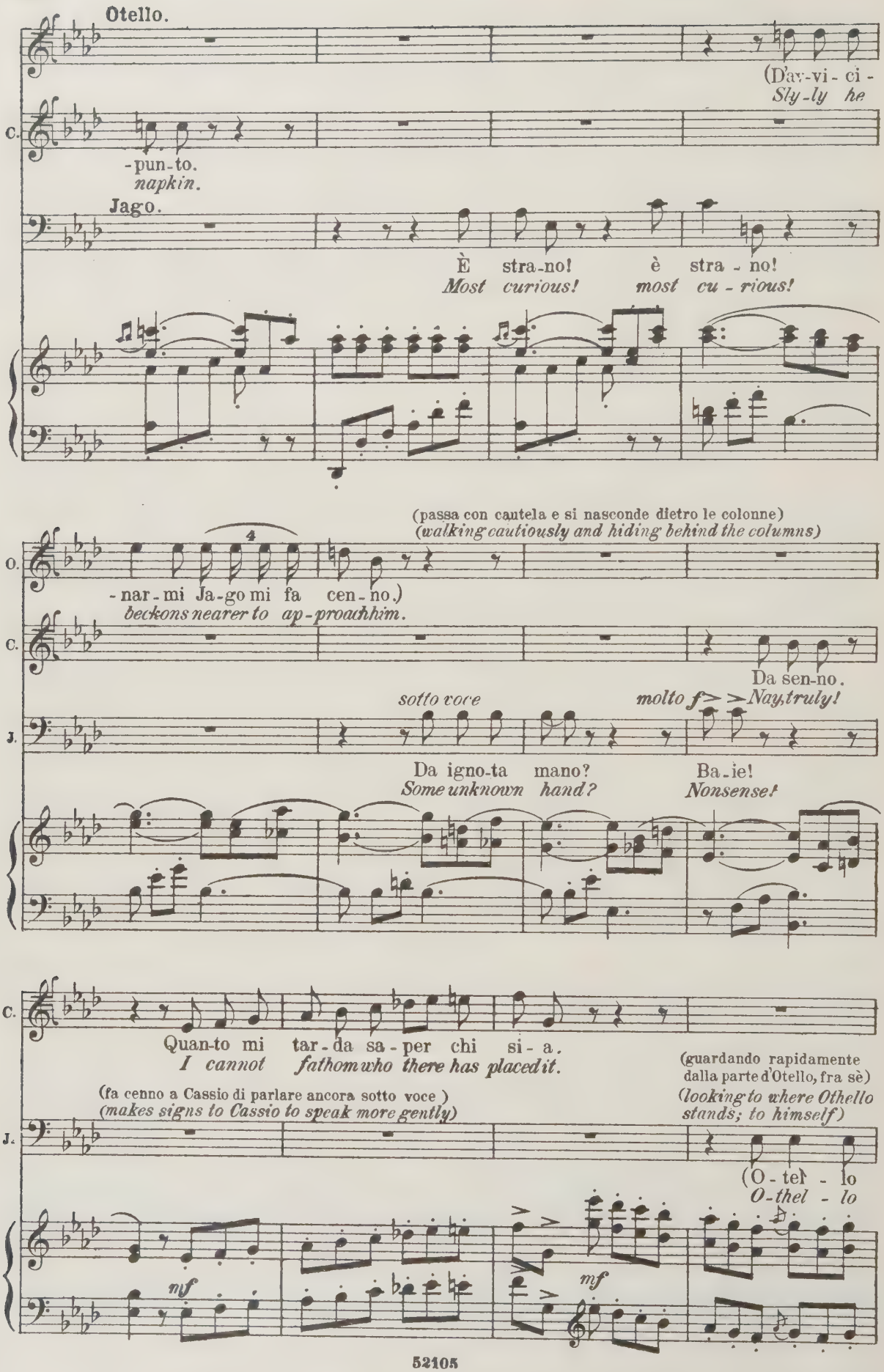
Cassio.

Un vel tra-

A broi - - dered

f

pp


Otello.
(D'av-vi-ci-
Sly-ly he
C.
-pun-to.
napkin.
Jago.
È stra-no! è stra-no!
Most curious! most cu-rious!
(passa con cautela e si nasconde dietro le colonne)
(walking cautiously and hiding behind the columns)
O.
-nar-mi Ja-go mi fa cen-no.)
beckons nearer to ap-proach him.
C.
Da sen-no.
sotto voce
molto f
Nay, truly!
J.
Da igno-ta mano?
Some unknown hand?
Ba-ie!
Nonsense!
C.
Quan-to mi tar-da sa-per chi si-a.
I cannot fathom who there has placed it.
(guardando rapidamente dalla parte d'Otello, fra sè)
(looking to where Othello stands; to himself)
(fa cenno a Cassio di parlare ancora sotto voce)
(makes signs to Cassio to speak more gently)
J.
(O-tel-lo
O-thel-lo
mf
mf

(a Cassio ad alta voce)
(to Cassio aloud)

spi - a.)
sees us.

L'hai te - - co?
Where is it?

Cassio.

(estrae dal giustacuore il fazzoletto di Desdemona)
(drawing Desdemona's handkerchief from his doublet)

Guar - - da.
Here 'tis.

p

(prendendo il fazzoletto)
(taking the handkerchief)

Jago.

f

Qual me - ra - vi - glia!
Won - der of wonders!

ppp

(a parte)
(aside)

(O - tel - lo o - ri - glia. Ei s'av - vi - ci - na con mos - se ac -
O - thel - lo lis-tens, still drawing nigh-er with steal - thy

(a Cassio scherzando)
(to Cassio laughingly)

- cor - te.
caution.

Bel ca - va - lie - re,
You gay young cour-tier,

nel vostro o -
vi - si - ting

pp

(mettendo le mani dietro la schiena perchè Otello possa osservare il fazzoletto)
(holding the handkerchief behind him so as to let Othello see it.)

J. - stel - lo per - do - no gli an - ge - li l'au - reo - la e il
an - gels In your fair house for - get their crown and

Otello. (avvicinandosi assai al fazzoletto, dietro le spalle di Jago e nascosto dalla prima colonna)
(looking at the handkerchief and standing just behind Iago hidden by the first column)

(È quel - lo! è quel - lo!
I know it, I know it!

J. vel.
wings.
8
f

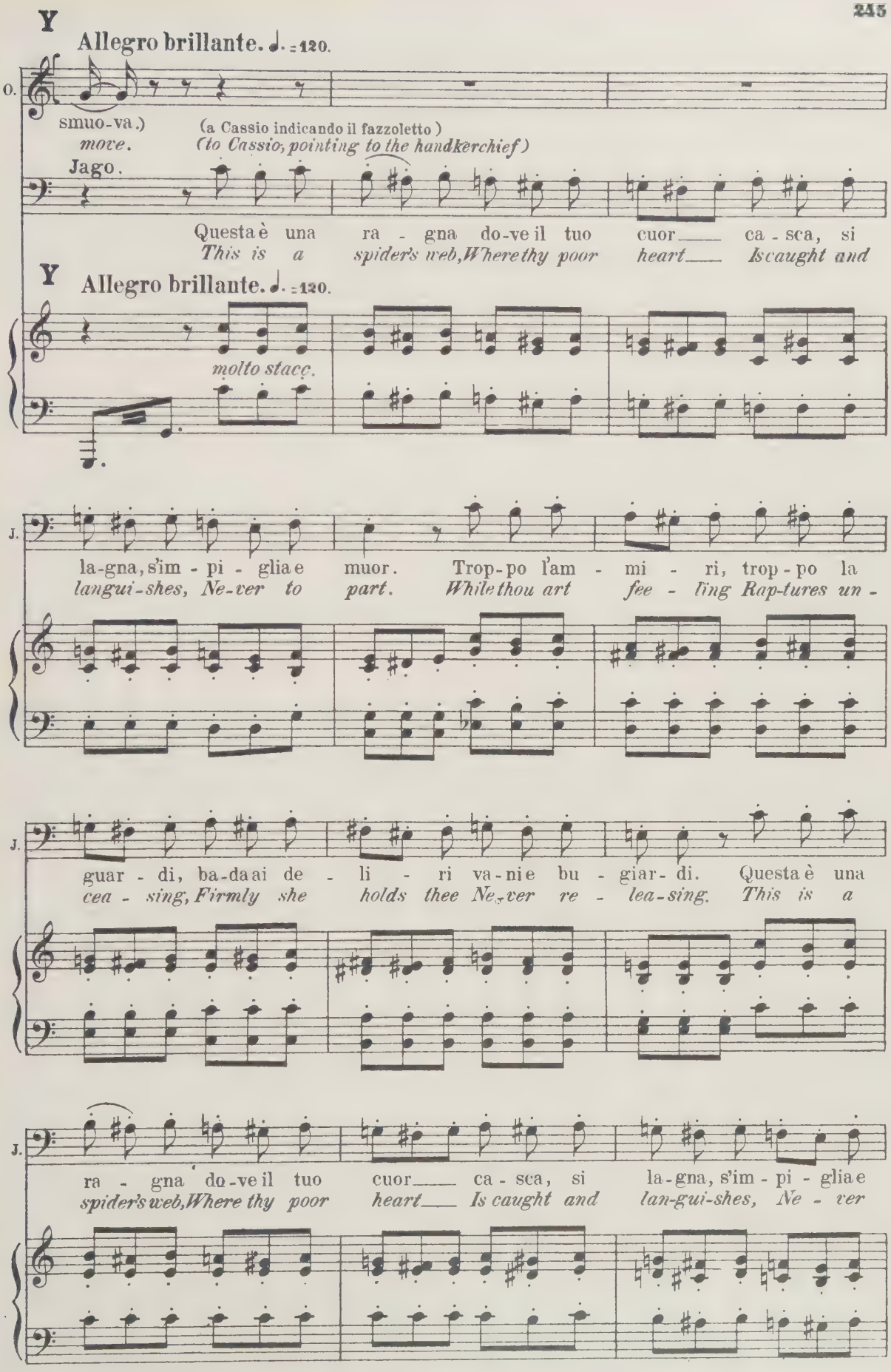
O. (a parte sotto voce)
(aside very softly)
Ru - i - na e Mor - te! Tutto è
Oh, monstrous, monstrous! pp All is

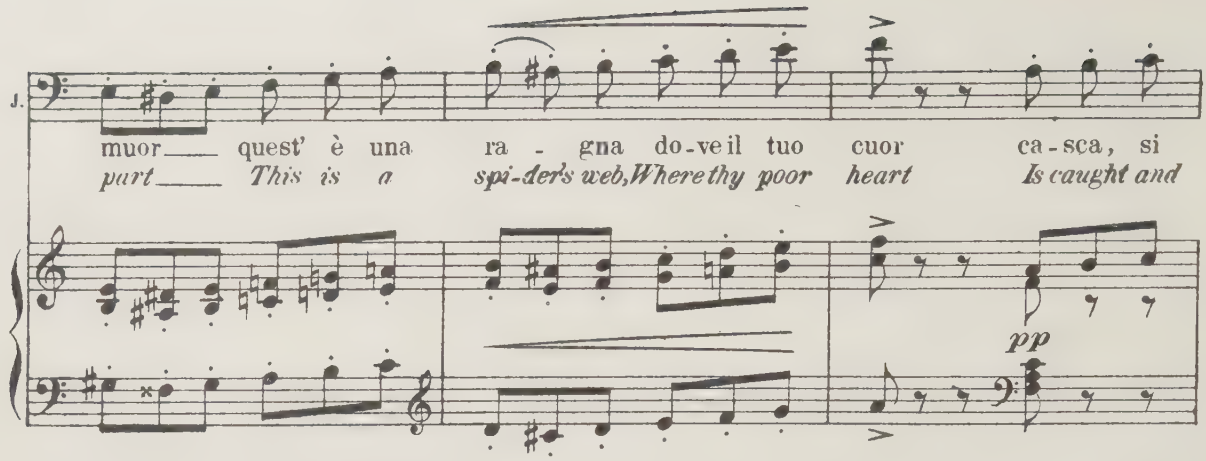
(to himself)
J. (O - ri - gli a O - tel - lo.)
O-thel - lo listens.

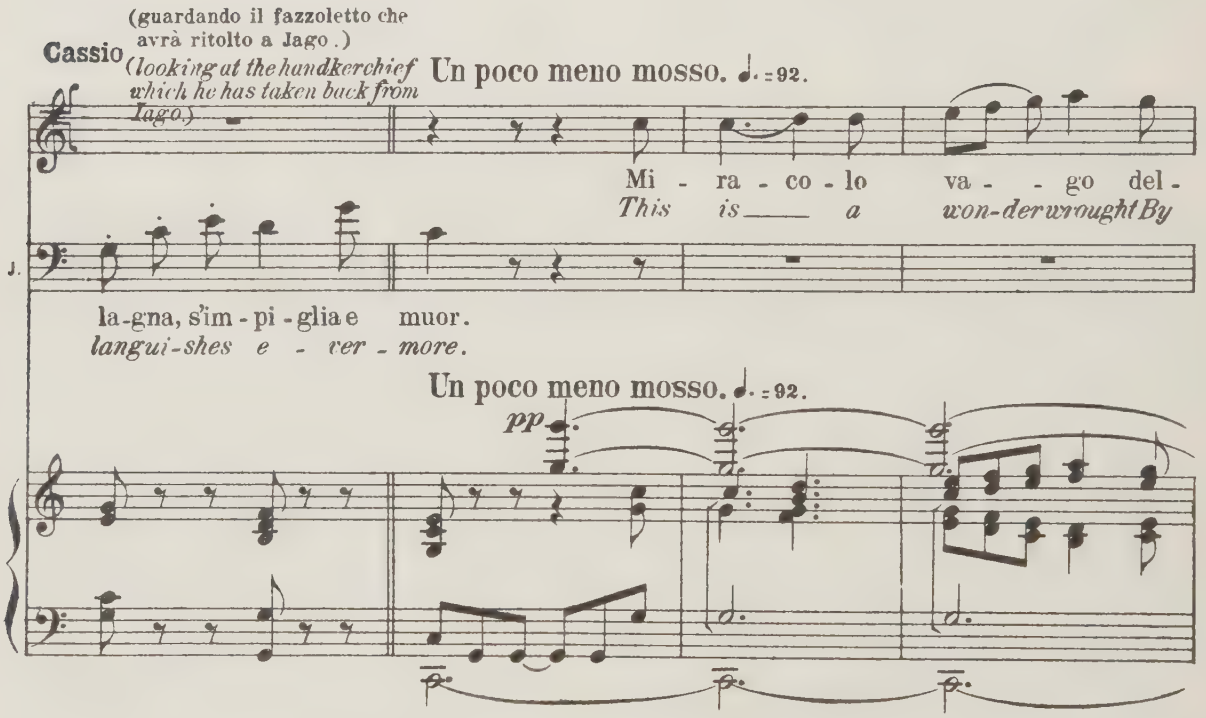
tr tr tr tr tr tr tr tr
pppp

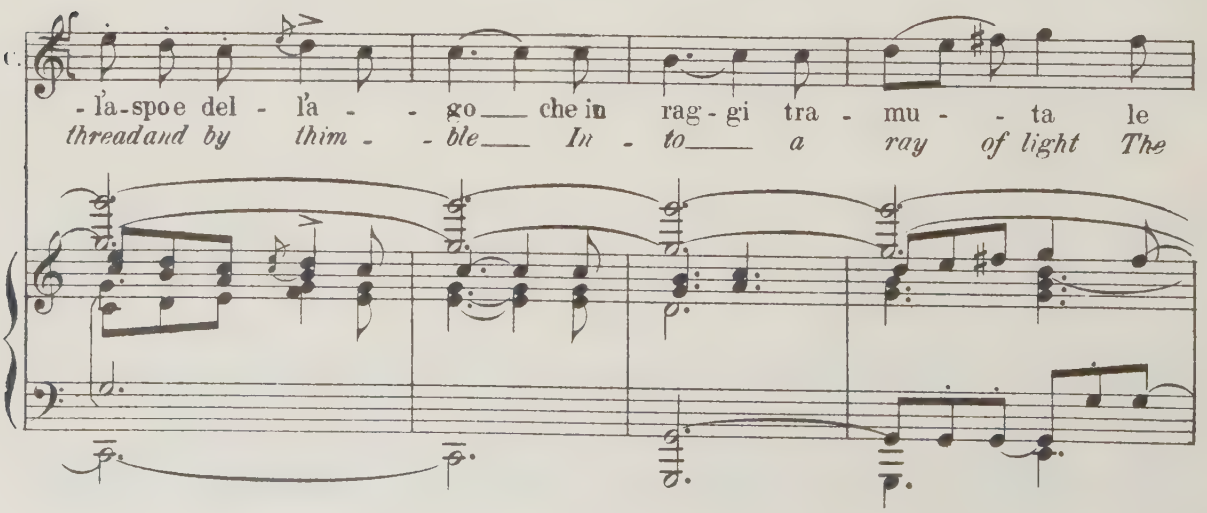
O. *cupo*
spen - to! a - more e duol. L'al - ma mia nis-sun più
vanished both love and grief. Nothing more my heart can

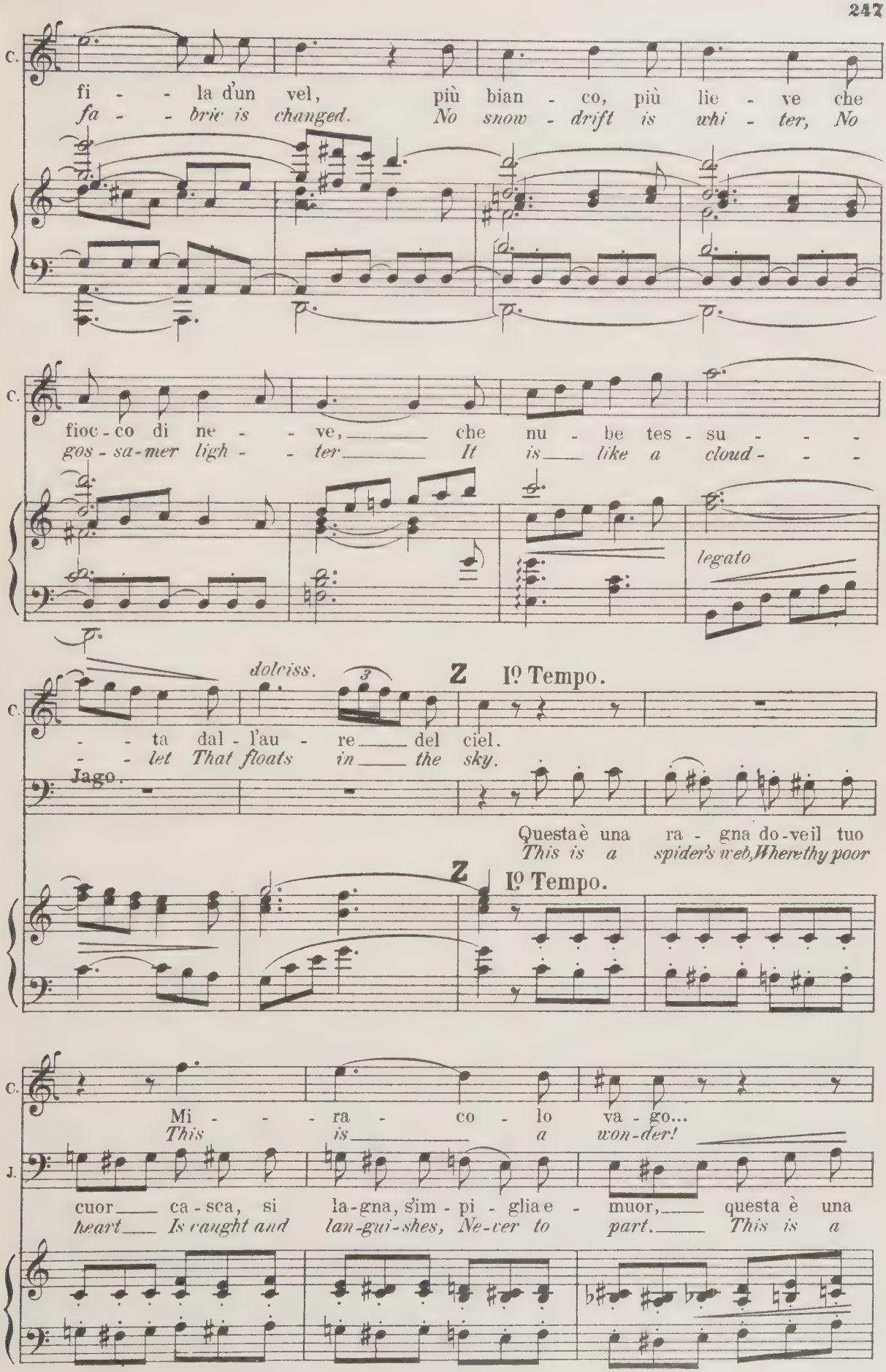
morendo

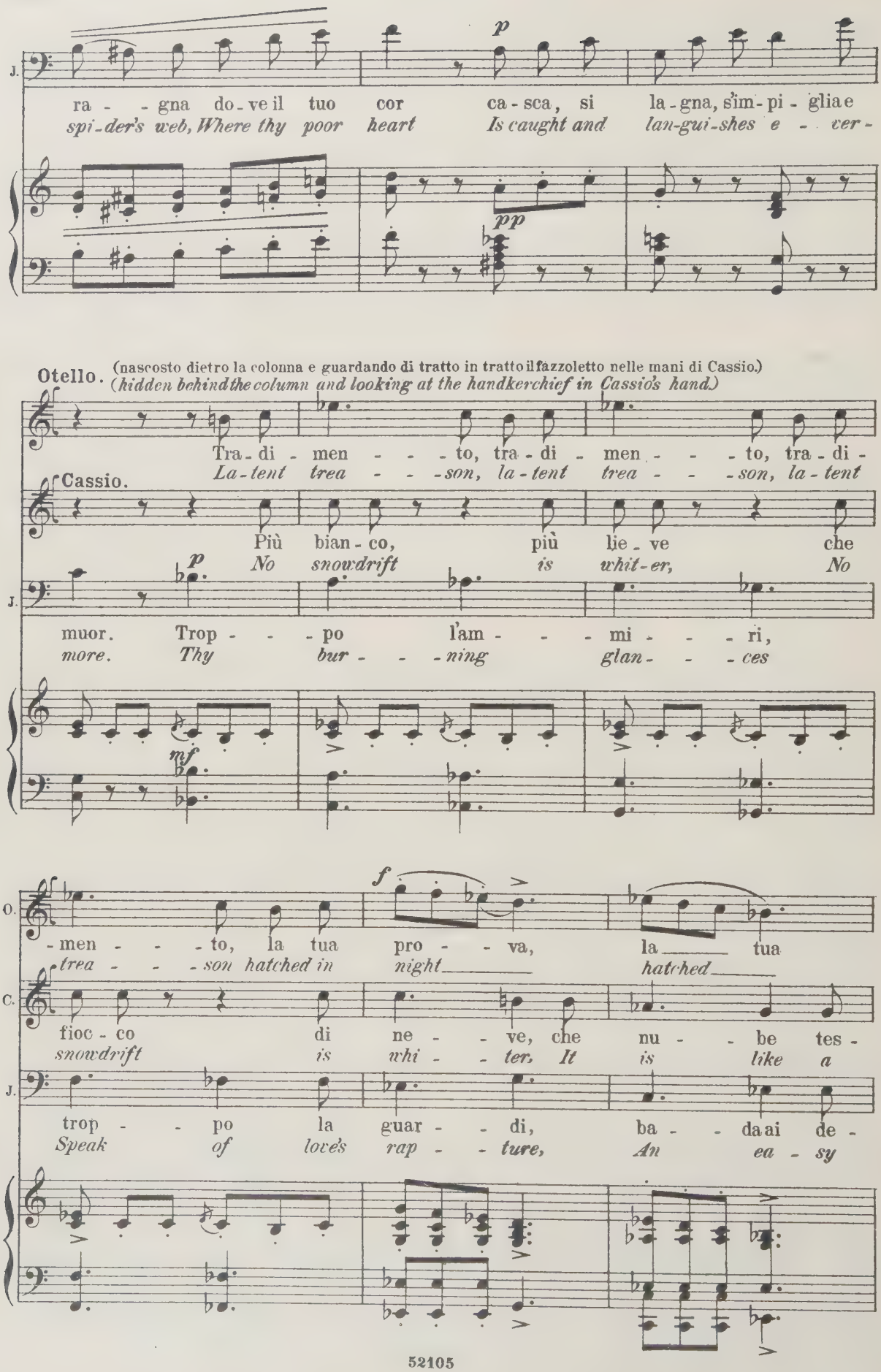

Y
Allegro brillante. ♩. = 120.
O.
smuo-va.)
move.
(a Cassio indicando il fazzoletto)
(to Cassio, pointing to the handkerchief)
Jago.
Questa è una ra - gna do-ve il tuo cuor ca - sca, si
This is a spider's web, Where thy poor heart Is caught and
Y
Allegro brillante. ♩. = 120.
molto stacc.
J.
la-gna, s'im - pi - glia e muor. Trop-po l'am - mi - ri, trop-po la
langui-shes, Ne-ver to part. While thou art fee - ling Rap-tures un -
J.
guar - di, ba-da ai de - li - ri va-nie bu - giar - di. Questa è una
cea - sing, Firmly she holds thee Ne-ver re - lea-sing. This is a
J.
ra - gna do-ve il tuo cuor ca - sca, si la-gna, s'im - pi - glia e
spider's web, Where thy poor heart Is caught and lan-gui-shes, Ne - ver

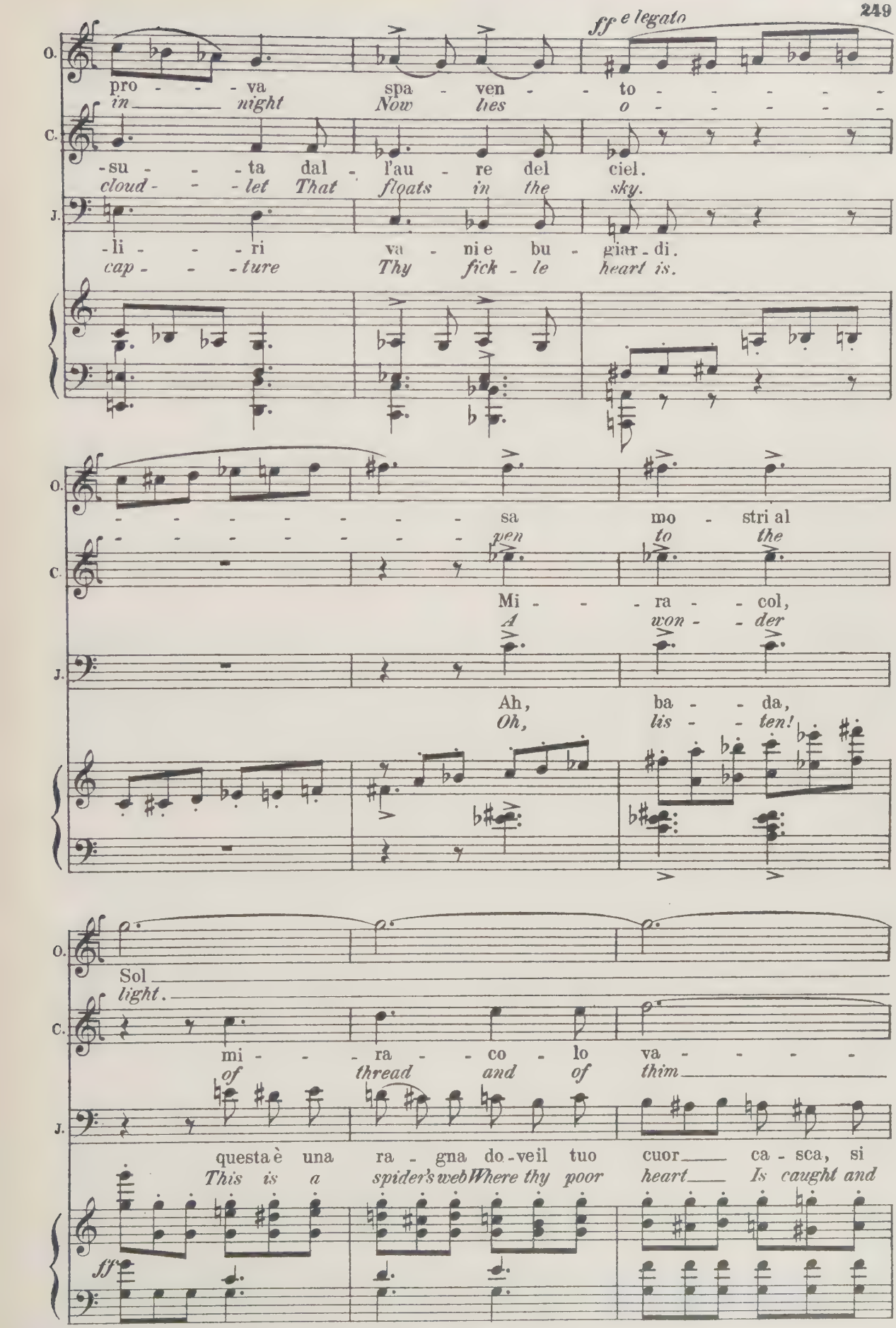

J.
muor quest' è una ra - gna do-ve il tuo cuor ca-sca, si
part This is a spi-der's web, Where thy poor heart Is caught and
pp

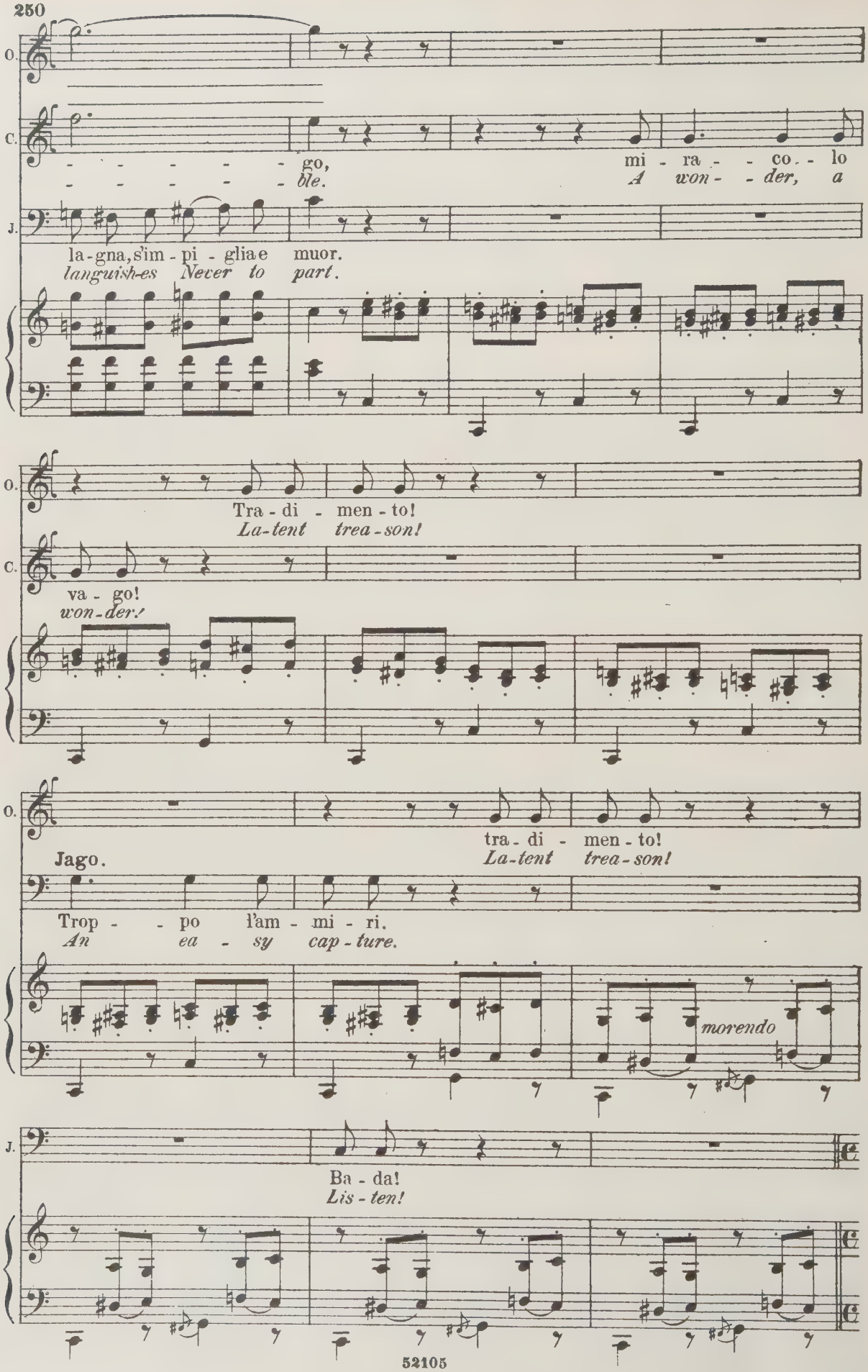

Cassio (guardando il fazzoletto che avrà ritolto a Jago.)
(looking at the handkerchief which he has taken back from Iago.)
Un poco meno mosso. ♩. = 92.
Mi - ra - co - lo va - - go del -
This is a won-der wrought By
J.
la-gna, s'im-pi-glia e muor.
langui-shes e - ver - more.
Un poco meno mosso. ♩. = 92.
pp


C.
-l'a-spo e del - l'a - - go che in rag-gi tra - mu - - ta le
thread and by thim - - ble In - to a ray of light The


C.
fi - - la d'un vel, più bian - co, più lie - ve che
fa - - bric is changed. No snow - drift is whi - ter, No
fioc - co di ne - - ve, che nu - be tes - su - - -
gos - sa - mer ligh - - ter It is like a cloud - - -
legato
dolciss.
3
Z
Iº Tempo.
- - ta dal - l'au - re del ciel.
- - let That floats in the sky.
Jago.
Questa è una ra - gna do - veil tuo
This is a spider's web, Where thy poor
Z
Iº Tempo.
Mi - - - ra - co - lo va - go...
This is a won - der!
J.
cuor ca - sca, si la - gna, s'im - pi - glia e - muor, questa è una
heart Is caught and lan - gui - shes, Ne - ver to part. This is a


J.
ra - - gna do - ve il tuo cor ca - sca, si la - gna, s'im - pi - glia e
spi - der's web, Where thy poor heart Is caught and lan - gui - shes e - - ver -
p
pp
Otello. (nascosto dietro la colonna e guardando di tratto in tratto il fazzoletto nelle mani di Cassio.)
(hidden behind the column and looking at the handkerchief in Cassio's hand.)
Tra - di - men - - - - to, tra - di - men - - - - to, tra - di -
La - tent trea - - - - son, la - tent trea - - - - son, la - tent
Cassio.
Più bian - co, più lie - ve che
No snowdrift is whit - er, No
p
J.
muor. Trop - - - po l'am - - - mi - - - ri,
more. Thy bur - - - ning glan - - - ces
mf
O.
f
- men - - - to, la tua pro - - va, la tua
trea - - - son hatched in night hatched
C.
fioc - co di ne - - ve, che nu - - be tes -
snowdrift is whi - - ter, It is like a
J.
trop - - po la guar - - di, ba - - da ai de -
Speak of love's rap - - ture, An ea - sy


ff e legato
O.
C.
J.
pro - - - va
in night
spa - ven - - to - - - - -
Now lies o - - - - -
-su - - - ta dal - l'au - re del ciel.
cloud - - - let That floats in the sky.
-li - - - ri va - ni e bu - giar - di.
cap - - - ture Thy fick - le heart is.
sa mo - stri al
yen to the
Mi - - - ra - - col,
A won - - der
Ah, ba - - da,
Oh, lis - - ten!
Sol
light.
mi - - - ra - - co - lo va - - - - -
of thread and of thim
questa è una ra - gna do - veil tuo cuor ca - sca, si
This is a spider's web Where thy poor heart Is caught and
ff


O.
C.
- - - - - - go,
- - - - - - ble.
mi - ra - - co - lo
A won - - der, a
J.
la - gna, s'im - pi - gliae muor.
languish-es Never to part.
O.
Tra - di - men - to!
La-tent trea-son!
C.
va - go!
won-der!
O.
tra - di - men - to!
La-tent trea-son!
Jago.
Trop - - po l'am - mi - ri.
An ea - sy cap - ture.
morendo
J.
Ba - da!
Lis - ten!

Allegro sostenuto. ♩= 100.

(Otello sarà ritornato nel vano del verone)
(Othello has again retired to the terrace)

J.

Ba - da!
Lis - ten!

ben lontane

Allegro sostenuto. ♩= 100.

(Trombe interne.) *(Trumpets behind)*

J.

Quest'è il se - gna - le che an - nun - cia l'ap -
This is the si - gnal an - noun - cing

(rispondono dal Castello)
(signals in answer from the castle)

(colpo di cannone)
(A canon fired)

J.

- pro - do del - la tri - re - me ve - ne - zia - na.
that the gal - ley from Ve - nice is at an - chor.

(da altra parte)
(Trumpets from another side)

J.

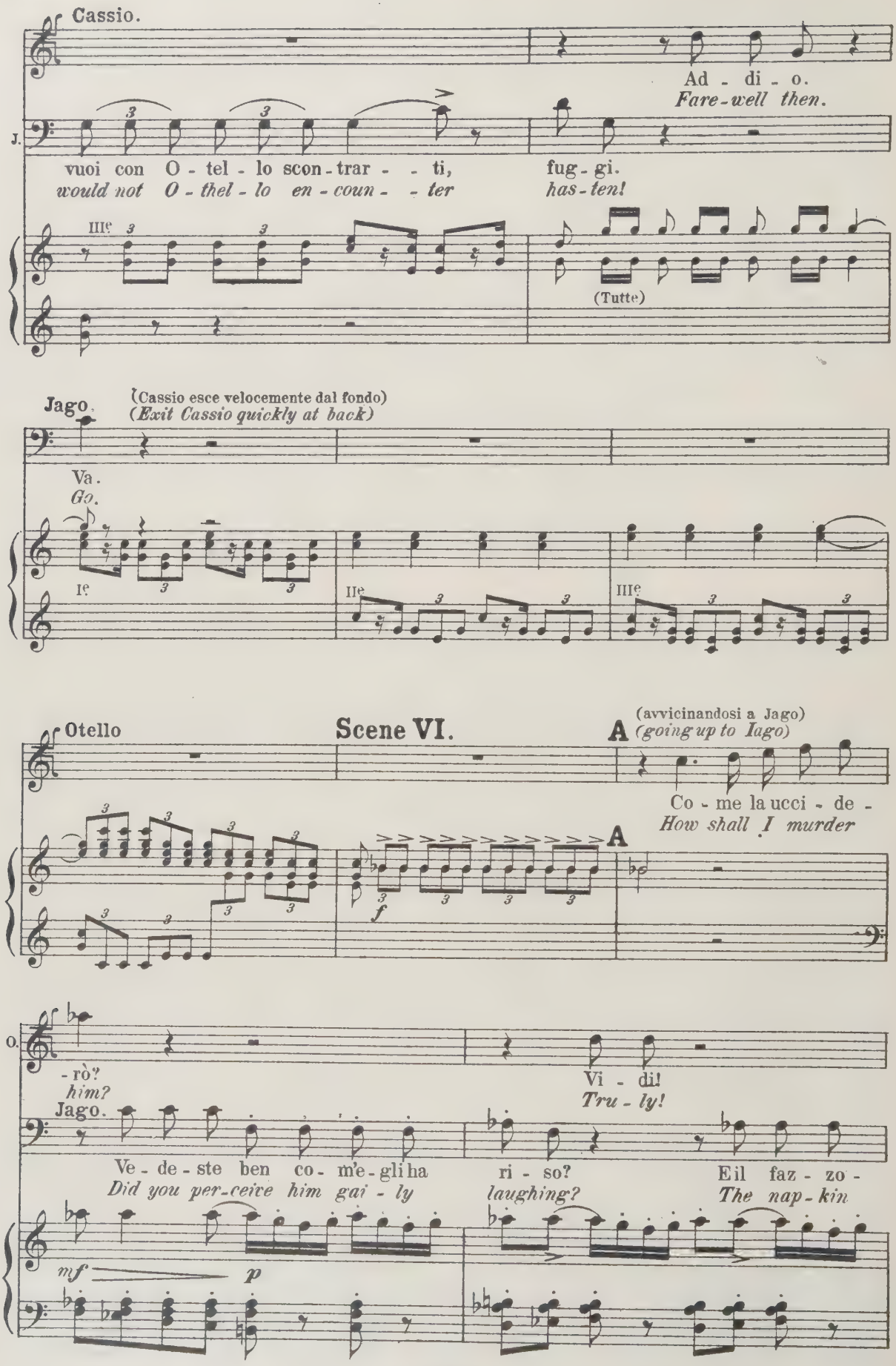
A - scol - ta.
Now lis - ten!

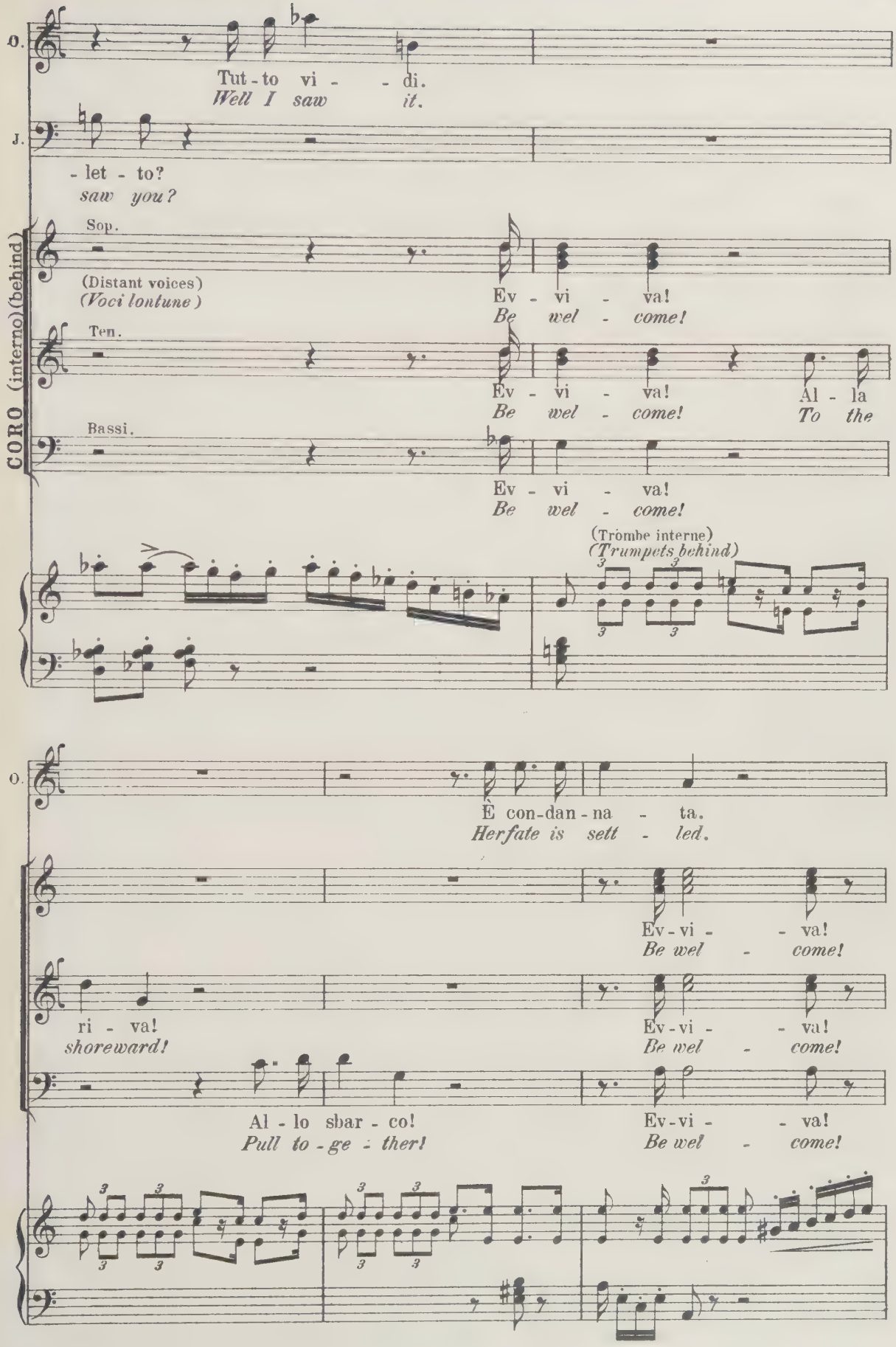
J.

Tut - to il ca - stel co' suoi squil - li ri - spon - de. Se qui non
With all its trumpets the cas - tle gives ans - wer If here you

I^e

IIe


Cassio.
Ad - di - o.
Fare-well then.
vuoi con O - tel - lo scon - trar - - ti,
would not O - thel - lo en - coun - - ter
fug - gi.
has-ten!
(Tutte)
Jago.
(Cassio esce velocemente dal fondo)
(Exit Cassio quickly at back)
Va.
Go.
Otello
Scene VI.
A
(avvicinandosi a Jago)
(going up to Iago)
Co - me la ucci - de -
How shall I murder
-rò?
him?
Jago.
Vi - di!
Tru - ly!
Ve - de - ste ben co - m'e - gli ha ri - so?
Did you per-ceive him gai - ly laughing?
E il faz - zo -
The nap - kin


O.
Tut - to vi - - di.
Well I saw it.
J.
- let - to?
saw you?
CORO (interno) (behind)
Sop.
(Distant voices)
(Voci lontane)
Ev - vi - va!
Be wel - come!
Ten.
Ev - vi - va!
Be wel - come!
Al - la
To the
Bassi.
Ev - vi - va!
Be wel - come!
(Trombe interne)
(Trumpets behind)
O.
È con-dan - na - ta.
Herfate is sett - led.
Ev-vi - - va!
Be wel - come!
ri - va!
shoreward!
Ev-vi - - va!
Be wel - come!
Al - lo sbar - co!
Pull to - ge - ther!
Ev-vi - - va!
Be wel - come!

O. Fa ch'io m'abbia un ve - len per que - sta not - te.

Jago. *This same night she must die; get me some poi-son.*

Il to - sco no,
With poi - son no!

Ev - vi - va il Le -
Thrice hail to the

Ev - vi - va il Le -
Thrice hail to the

Ev - vi - va il Le -
Thrice hail to the

p

J. val me - glio sof - fo - car - la,
Much bet - ter 'tis to strangle her,

- on di San Mar - co!
Li - on of San Mar - co!

- on di San Mar - co!
Li - on of San Mar - co!

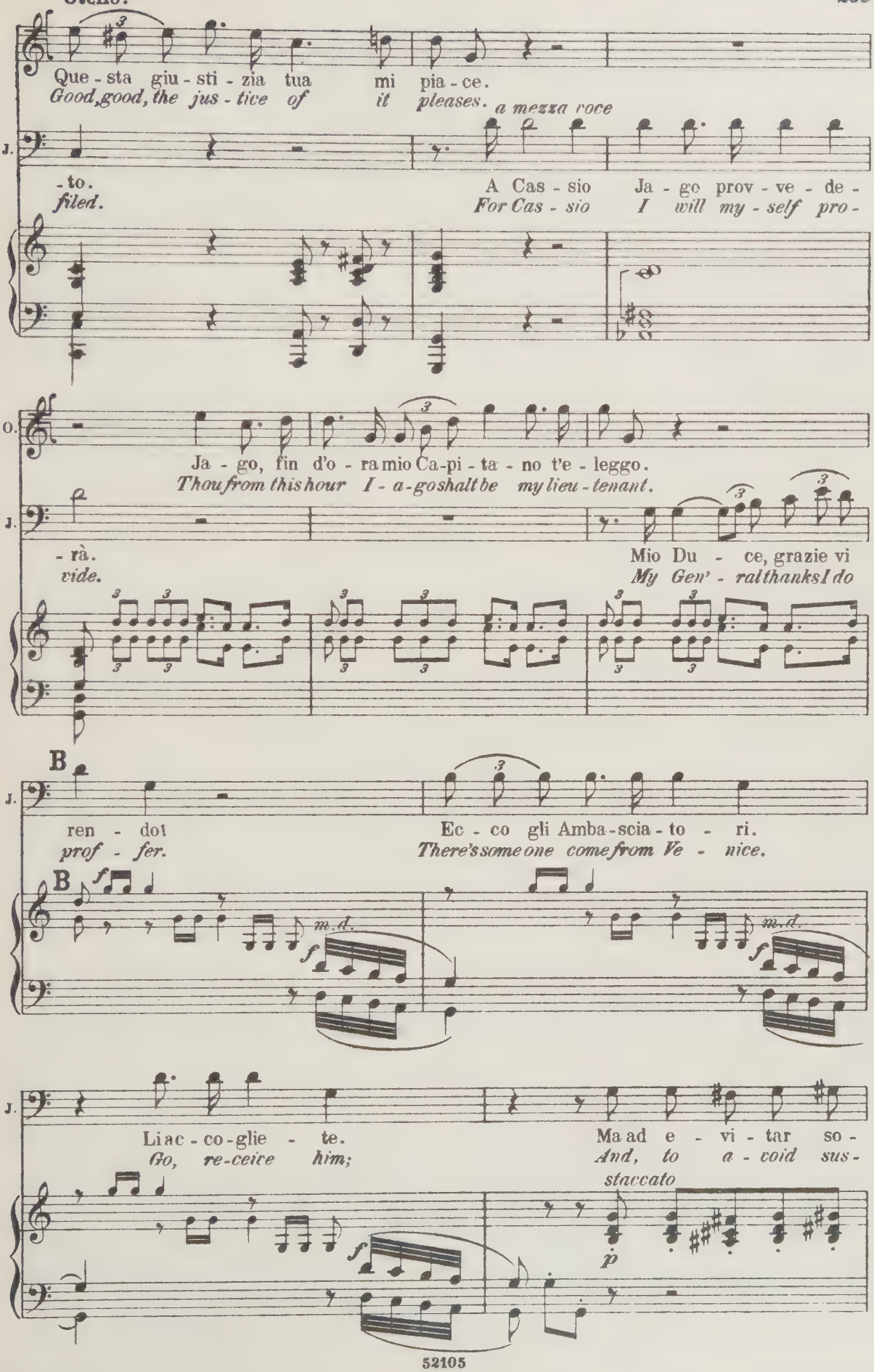
- on di San Mar - co!
Li - on of San Mar - co!

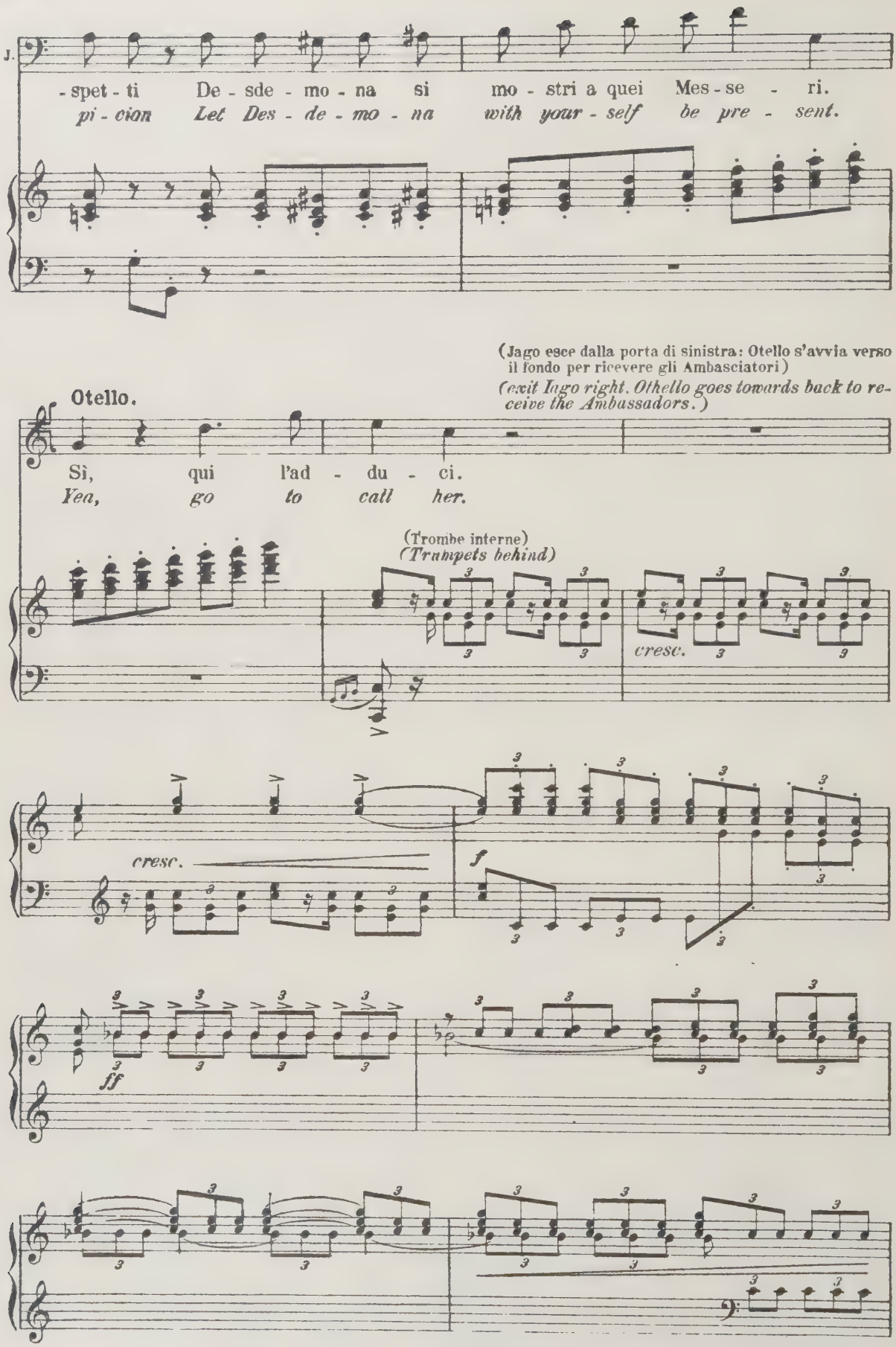
p

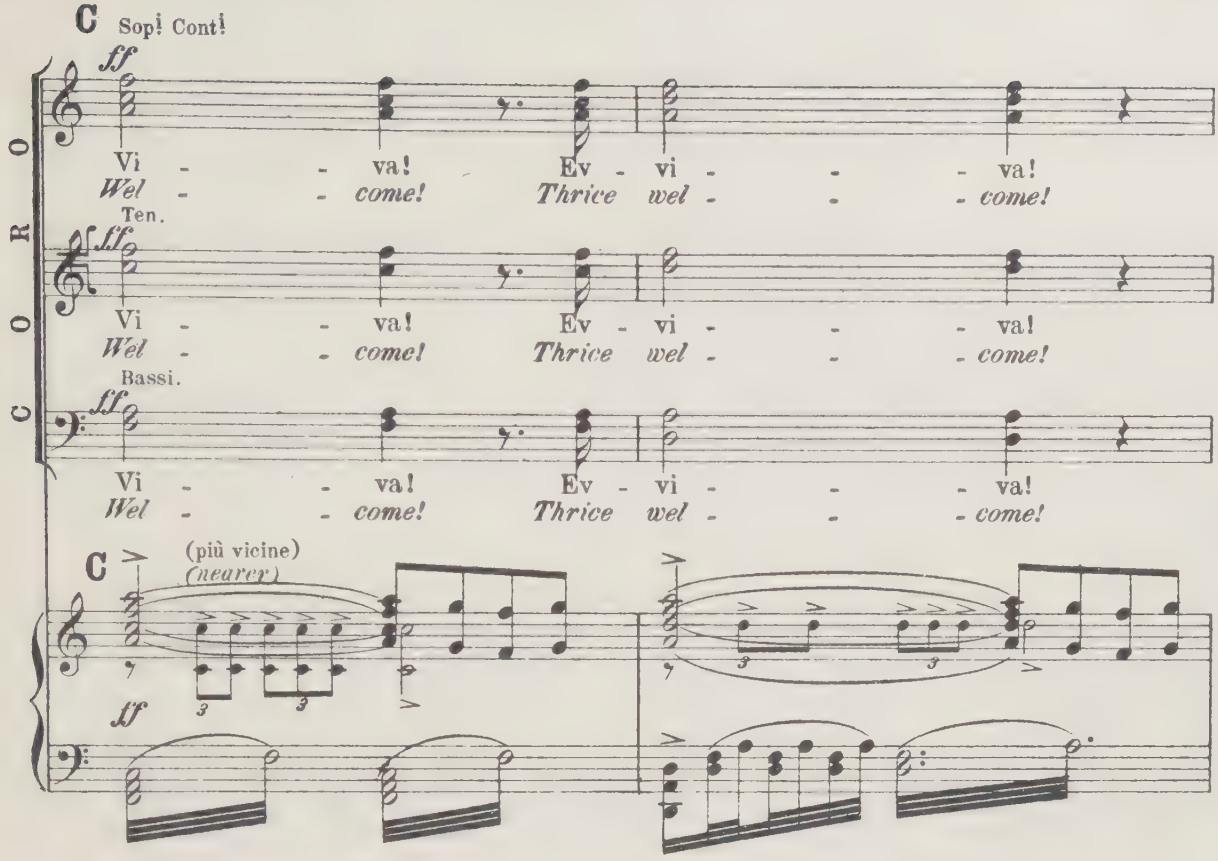
pp

J. là, nel suo let - to, là, do - ve ha pec - ca - -
There in her bed yea, the bed she has de -

p

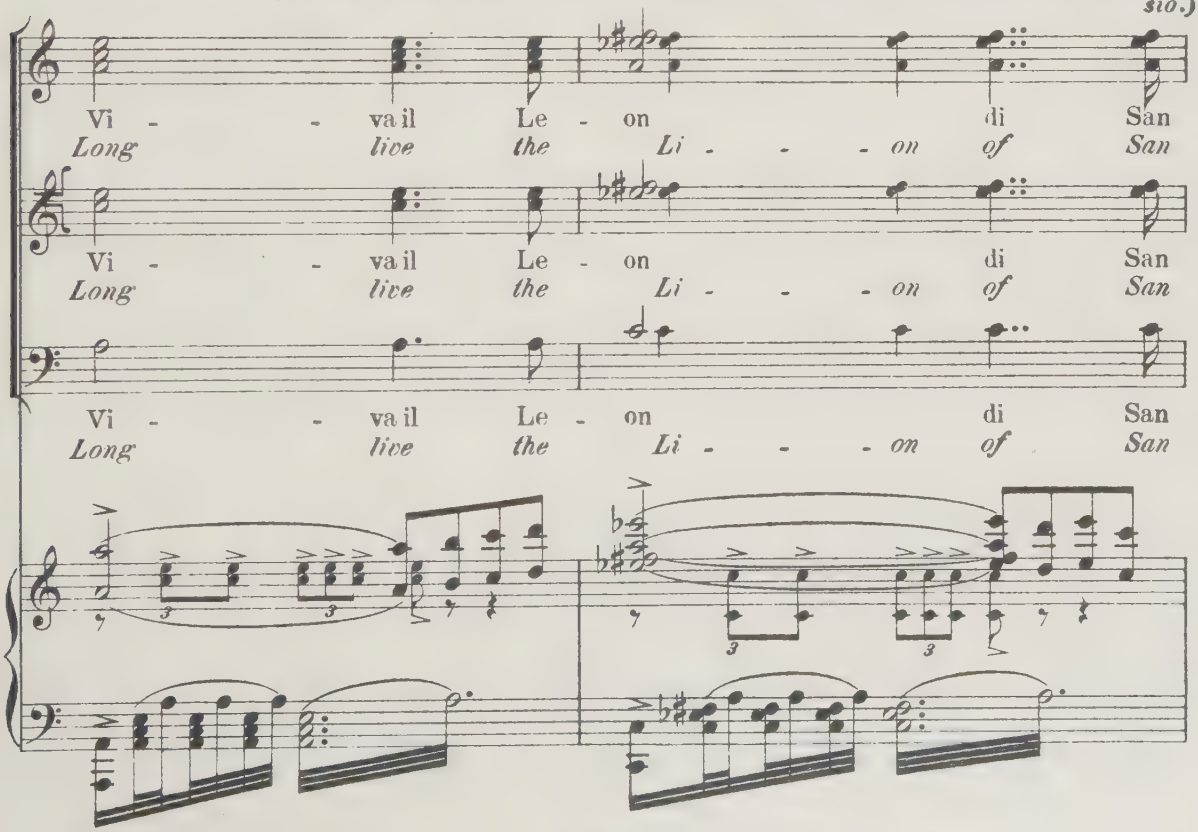

Que - sta giu - sti - zia tua mi pia - ce.
Good, good, the jus - tice of it pleases.
a mezza voce
J.
- to.
filed.
A Cas - sio Ja - go prov - ve - de -
For Cas - sio I will my - self pro -
O.
Ja - go, fin d'o - ra mio Ca-pi - ta - no t'e - leggo.
Thou from this hour I - a - go shalt be my lieu - tenant.
J.
- rà.
vide.
Mio Du - ce, grazie vi
My Gen' - ral thanks I do
B
J.
ren - dot
prof - fer.
Ec - co gli Amba-scia - to - ri.
There's some one come from Ve - nice.
B
f
m.d.
f
m.d.
J.
Li ac - co - glie - te.
Go, re-ceive him;
Ma ad e - vi - tar so -
And, to a - void sus -
staccato
f
p

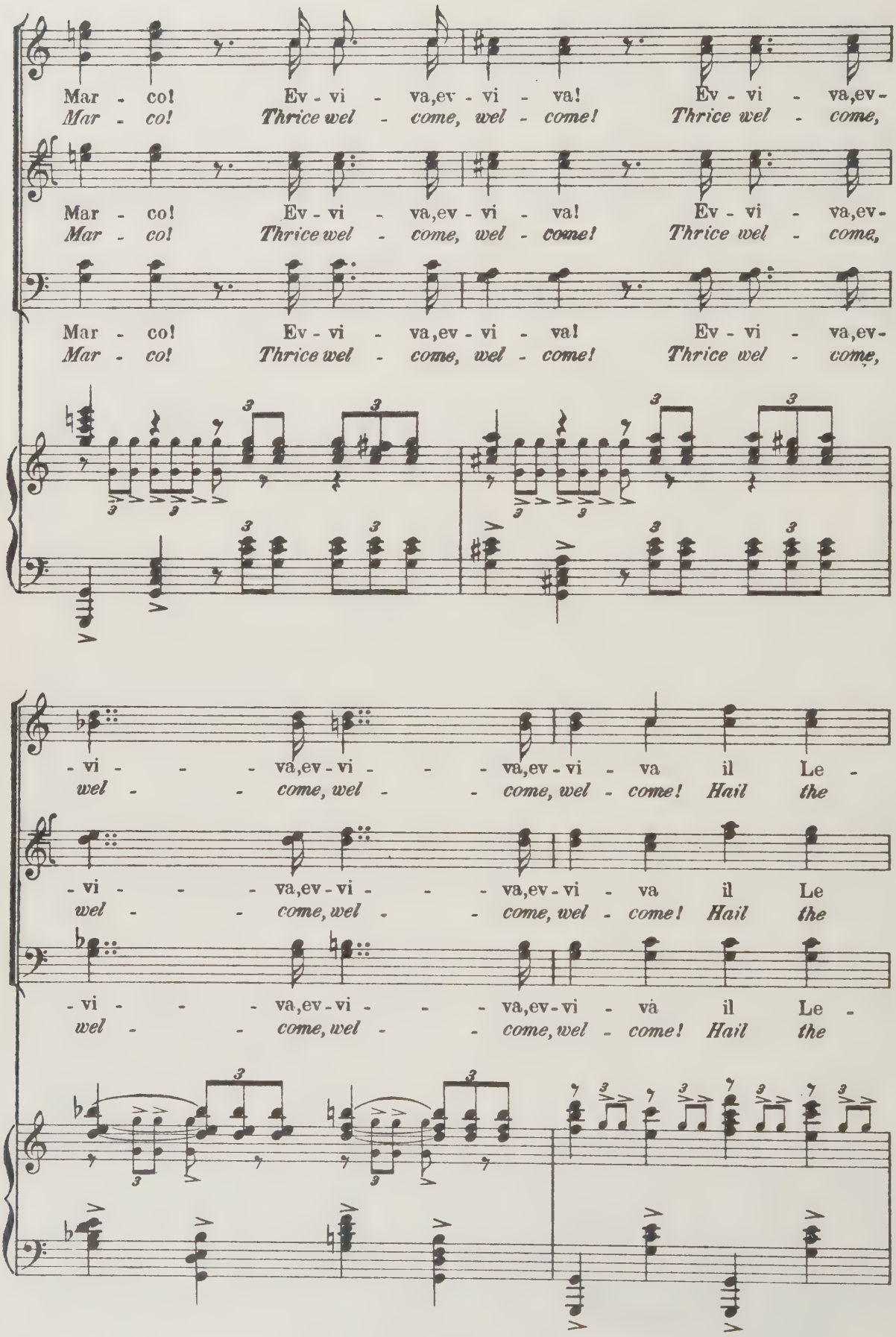

J.
-spet-ti De-sde-mo-na si mo-stri a quei Mes-se-ri.
pi-cion Let Des-de-mo-na with your-self be pre-sent.
(Jago esce dalla porta di sinistra: Otello s'avvia verso il fondo per ricevere gli Ambasciatori)
(exit Iago right. Othello goes towards back to receive the Ambassadors.)
Otello.
Sì, qui l'ad-du-ci.
Yea, go to call her.
(Trombe interne)
(Trumpets behind)
cresc.
cresc.
f
ff

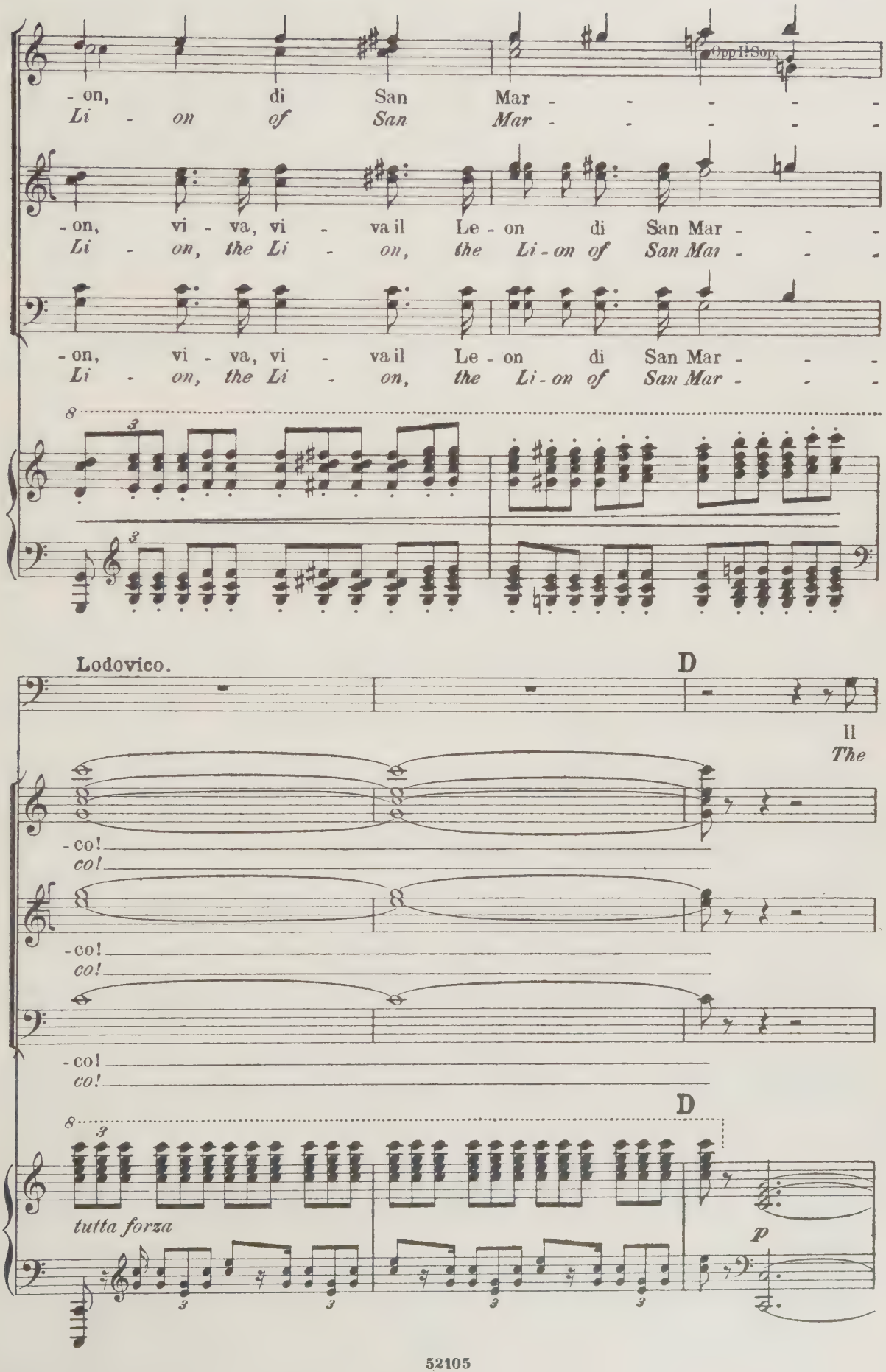


Scene VII. (Entrano Jago, Lodovico, Roderigo, l'Araldo. — Desdemona con Emilia — Dignitarî della Repubblica Veneta — Gentiluomini e Dame — Soldati — Trombettieri, poi Cassio.)

(Enter Iago, Lodovico, Roderigo, the Herald. — Desdemona with Emilia — Dignitaries of the Venetian Republic — Gentlemen and Ladies, Soldiers, Trumpeters, afterwards Cassio.)




Mar - co! Ev - vi - va,ev - vi - va! Ev - vi - va,ev-
Mar - co! Thrice wel - come, wel - come! Thrice wel - come,
Mar - co! Ev - vi - va,ev - vi - va! Ev - vi - va,ev-
Mar - co! Thrice wel - come, wel - come! Thrice wel - come,
Mar - co! Ev - vi - va,ev - vi - va! Ev - vi - va,ev-
Mar - co! Thrice wel - come, wel - come! Thrice wel - come,
- vi - - - va,ev - vi - - - va,ev - vi - va il Le -
wel - - come, wel - - come, wel - come! Hail the
- vi - - - va,ev - vi - - - va,ev - vi - va il Le
wel - - come, wel - - come, wel - come! Hail the
- vi - - - va,ev - vi - - - va,ev - vi - va il Le -
wel - - come, wel - - come, wel - come! Hail the


- on, di San Mar - - - - -
Li - on of San Mar - - - - -
Oppi: Sop.
- on, vi - va, vi - va il Le - on di San Mar - - -
Li - on, the Li - on, the Li - on of San Mar - - -
- on, vi - va, vi - va il Le - on di San Mar - - -
Li - on, the Li - on, the Li - on of San Mar - - -
Lodovico.
D
Il
The
- co!
co!
- co!
co!
- co!
co!
D
tutta forza
p

(tenendo una pergamena avvoltolata in mano)
(holding a roll of parchment in his hand)

L.

Do-ge ed il Se-na-to sa-lu-ta-no l'e-roe tri-on-fa-to-re di
Duke— and the Se-nate Of Ve-nice send their greeting to the he-ro Of

L.

Ci- - - pro. Io
Cy- - - prus. To

p *ff*

L.

re-co nel-le vo-stre ma-ni il mes-sag-gio do-
your own hands I here de-liv-er Their most gra-cious

p

(prendendo il messaggio e baciando il suggello)
(taking the letter and kissing the seal)

Otello.

Io ba-cio il se-gno del-la So-vra-na Ma-e-
I kiss The sym-bol of their most sove-reign Ma-je-

L.

-ga-le.
mes-sage.

(poi lo spiega e legge)
(opens the letter and reads)

O. -stà.
sty.

ff

E

(avvicinandosi a Desdemona)
(going up to Desdemona)

Lodovico. Ma - don - na, v'ab - bia il ciel in sua
My la - dy, may the an - - gels pro -

E

dolcissimo

Desdemona. E il ciel va - scol - ti.
May Heav - en hear you!

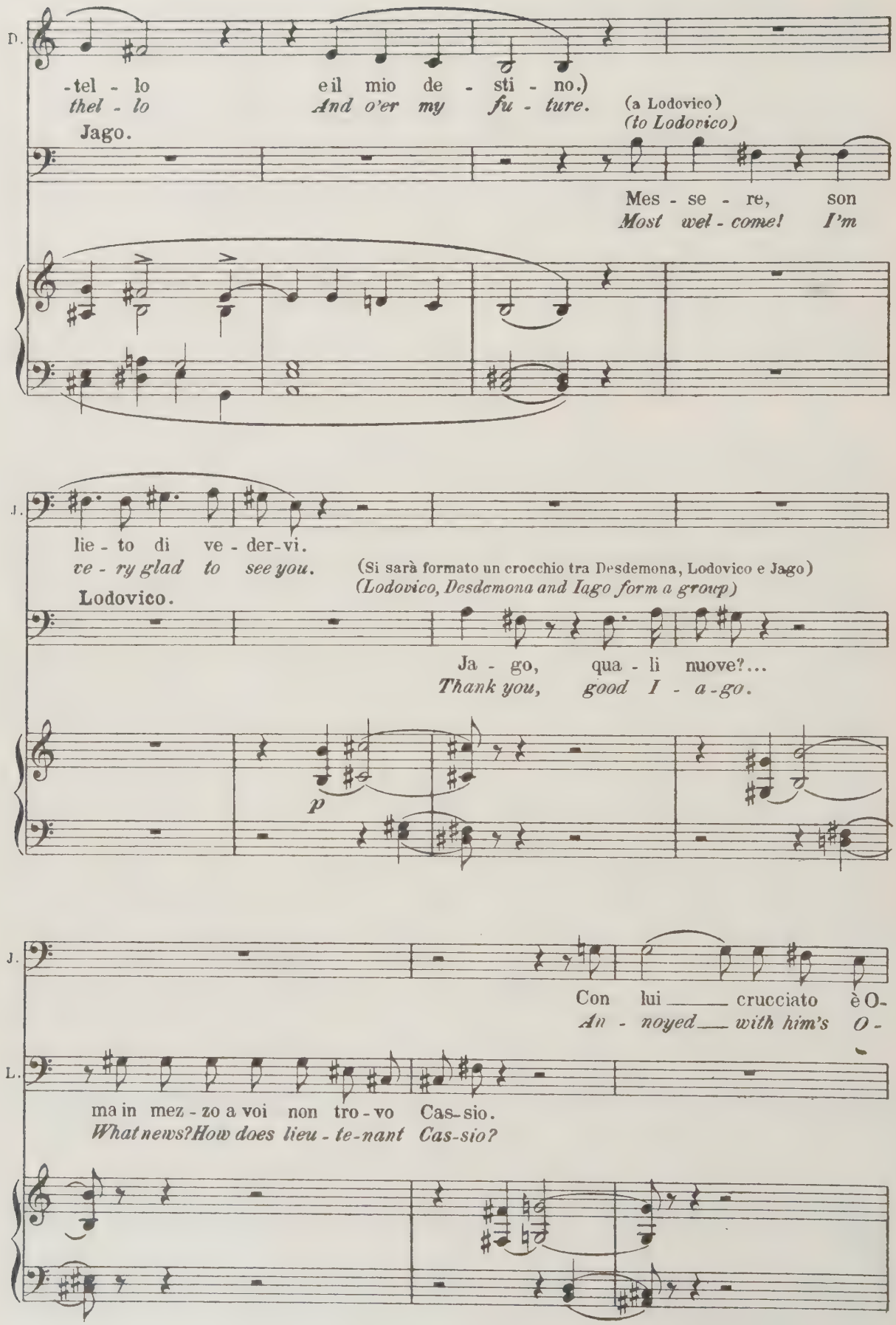
(ad Emilia, a parte)
(to Emilia aside)
(E -
E -

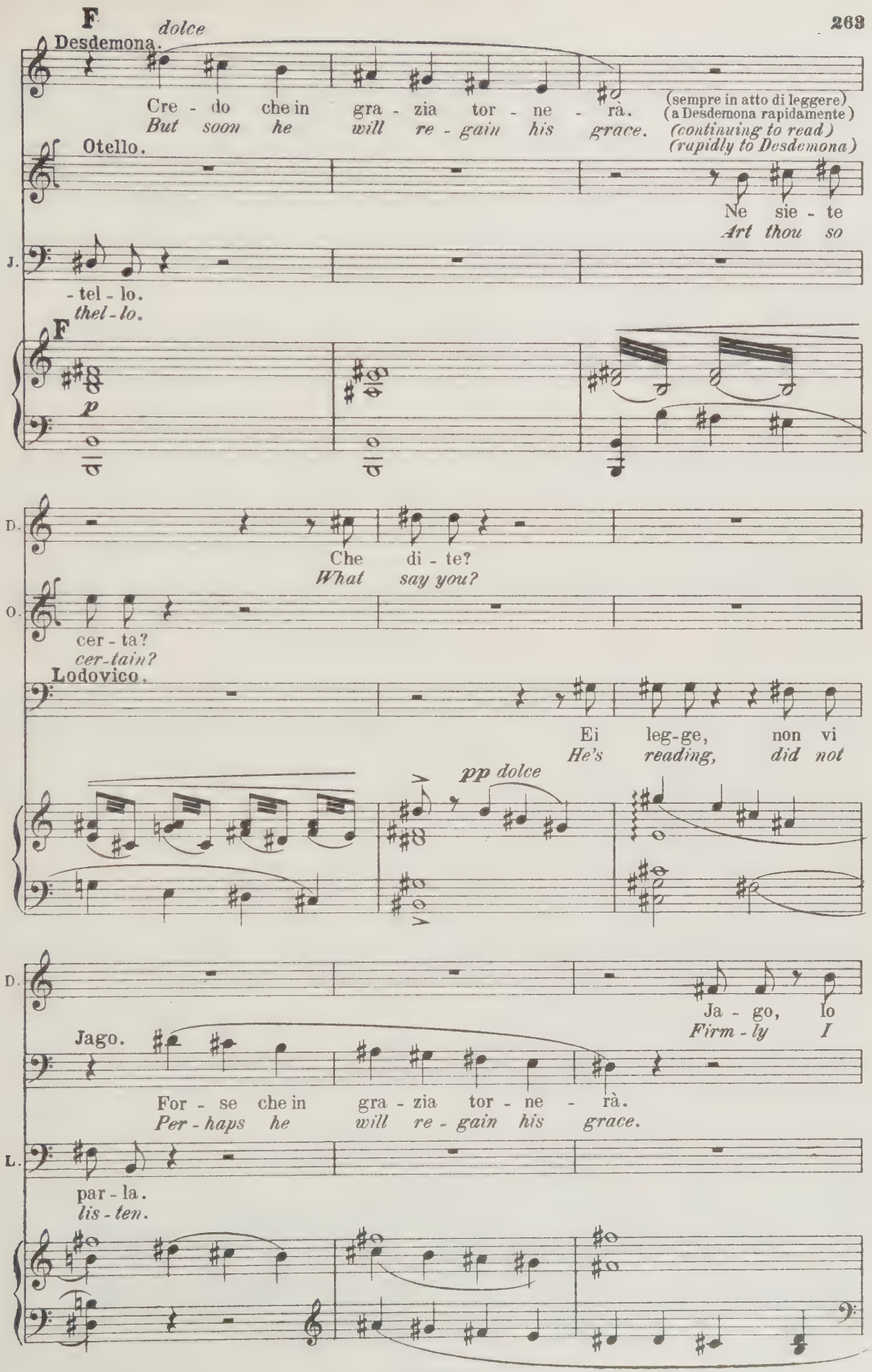
Emilia.

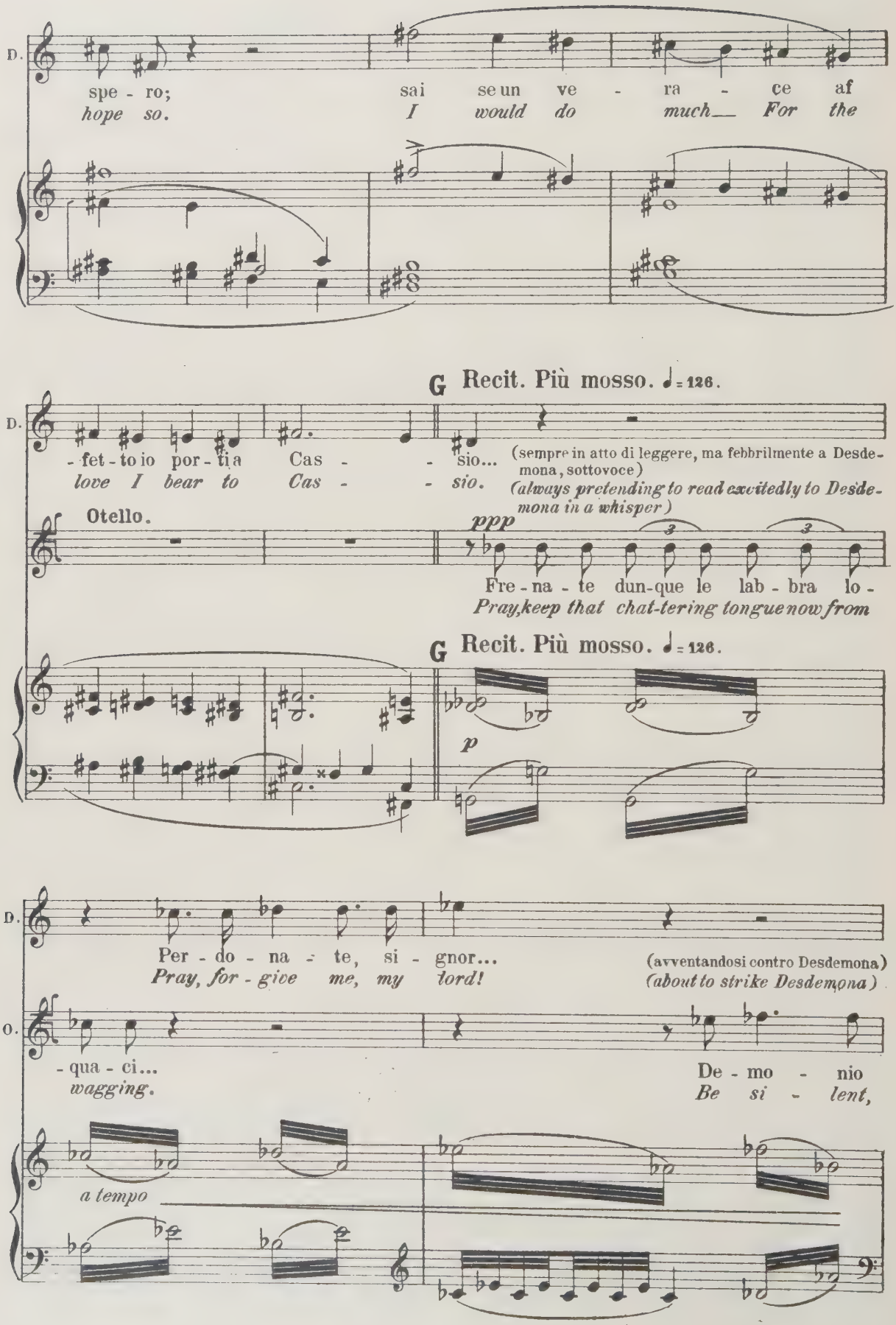
(a Desdemona, a parte)
(to Desdemona aside)
(Co - me sei me - sta!)
Why all this sad-ness?

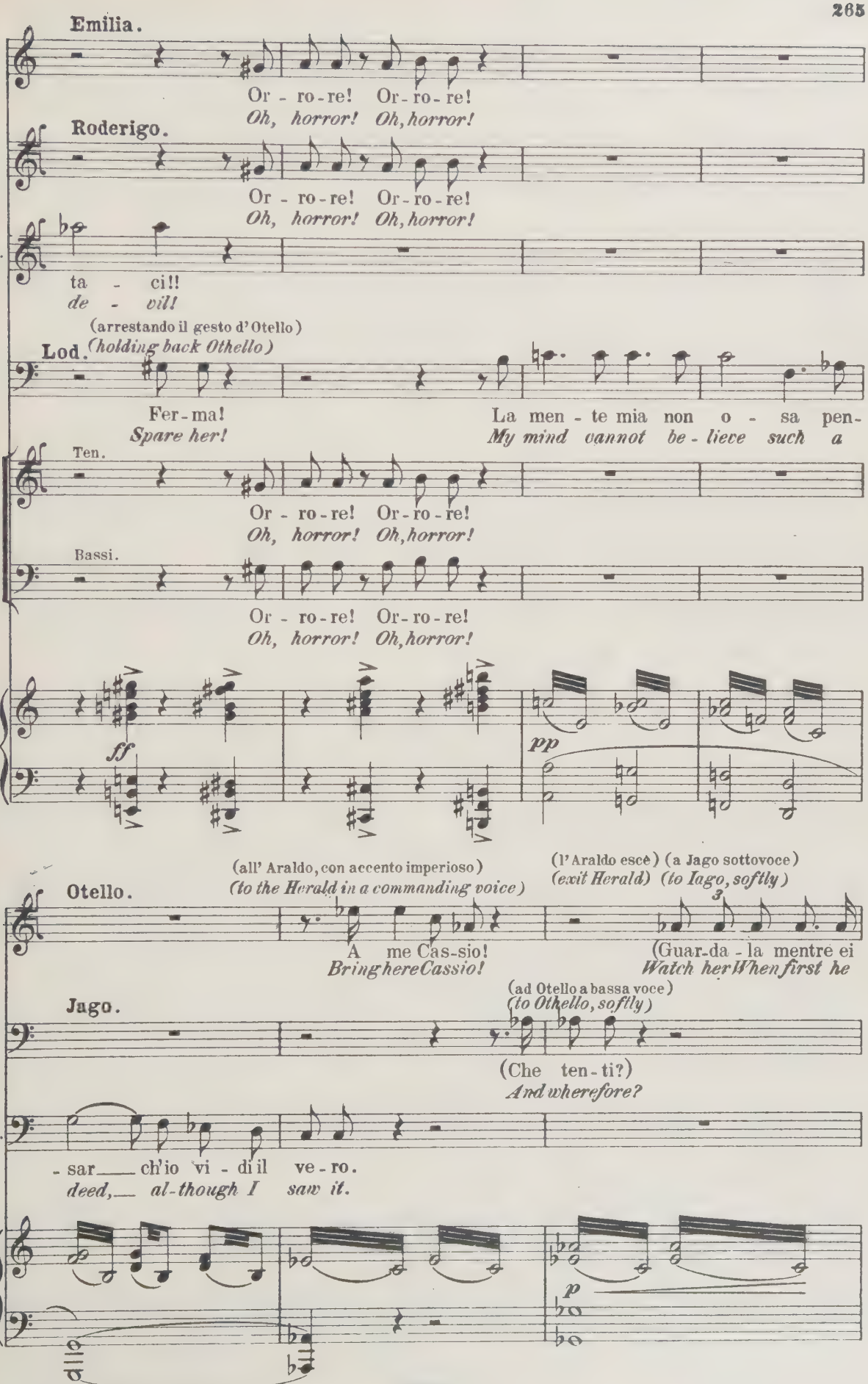
L. guardia.
tect you!

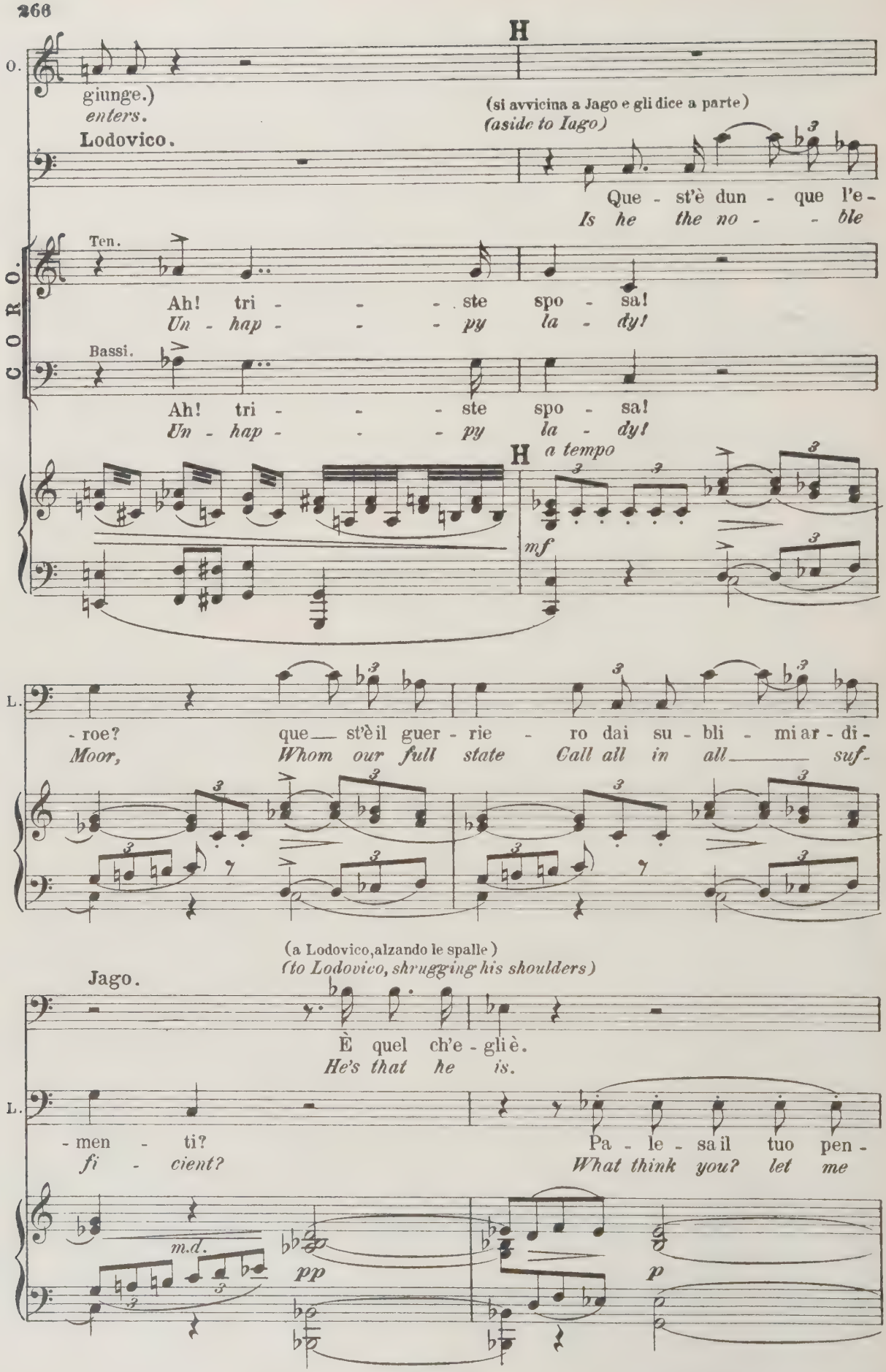
D. -mi - lia! u - na gran nu - be tur - ba il sen - no d'O -
mi - lia, A hea - vy cloud hangs o'er the mind of O -


D.
-tel - lo e il mio de - sti - no.)
thel - lo And o'er my fu - ture.
(a Lodovico)
(to Lodovico)
Jago.
Mes - se - re, son
Most wel - come! I'm
J.
lie - to di ve - der-vi.
ve - ry glad to see you.
(Si sarà formato un crocchio tra Desdemona, Lodovico e Jago)
(Lodovico, Desdemona and Iago form a group)
Lodovico.
Ja - go, qua - li nuove?...
Thank you, good I - a-go.
p
J.
Con lui ___ crucciato è O-
An - noyed ___ with him's O -
L.
ma in mez - zo a voi non tro - vo Cas-sio.
What news? How does lieu - te-nant Cas-sio?


F
dolce
Desdemona.
Cre - do che in gra - zia tor - ne - rà.
But soon he will re - gain his grace.
(sempre in atto di leggere)
(a Desdemona rapidamente)
(continuing to read)
(rapidly to Desdemona)
Otello.
Ne sie - te
Art thou so
J.
- tel - lo.
thel - lo.
F
p
D.
Che di - te?
What say you?
O.
cer - ta?
cer-tain?
Lodovico.
Ei leg-ge, non vi
He's reading, did not
pp dolce
D.
Ja - go, Io
Firm - ly I
Jago.
For - se che in gra - zia tor - ne - rà.
Per - haps he will re - gain his grace.
L.
par - la.
lis - ten.


D.
spe - ro;
hope so.
sai se un ve - ra - ce af
I would do much For the
G Recit. Più mosso. ♩= 126.
D.
- fet - to io por - ti a Cas - - sio...
love I bear to Cas - - sio.
(sempre in atto di leggere, ma febbrilmente a Desdemona, sottovoce)
(always pretending to read excitedly to Desdemona in a whisper)
Otello.
ppp
Fre - na - te dun-que le lab - bra lo -
Pray, keep that chat-tering tongue now from
G Recit. Più mosso. ♩= 126.
p
D.
Per - do - na - te, si - gnor...
Pray, for - give me, my lord!
(avventandosi contro Desdemona)
(about to strike Desdemona)
O.
- qua - ci...
wagging.
De - mo - nio
Be si - lent,
a tempo


Emilia.
Or - ro - re! Or - ro - re!
Oh, horror! Oh, horror!
Roderigo.
Or - ro - re! Or - ro - re!
Oh, horror! Oh, horror!
O.
ta - ci!!
de - vil!
(arrestando il gesto d'Otello)
(holding back Othello)
Lod.
Fer - ma!
Spare her!
La men - te mia non o - sa pen -
My mind cannot be - lieve such a
CORO.
Ten.
Or - ro - re! Or - ro - re!
Oh, horror! Oh, horror!
Bassi.
Or - ro - re! Or - ro - re!
Oh, horror! Oh, horror!
ff
pp
(all' Araldo, con accento imperioso)
(to the Herald in a commanding voice)
(l' Araldo esce) (a Jago sottovoce)
(exit Herald) (to Iago, softly)
Otello.
A me Cas-sio!
Bring here Cassio!
(Guar-da - la mentre ei
Watch her When first he
(ad Otello a bassa voce)
(to Othello, softly)
Jago.
(Che ten - ti?)
And wherefore?
L.
- sar ch'io vi - di il ve - ro.
deed, al - though I saw it.
p


H
O.
giunge.)
enters.
(si avvicina a Jago e gli dice a parte)
(aside to Iago)
Lodovico.
Que - st'è dun - que l'e -
Is he the no - - ble
CORO.
Ten.
Ah! tri - - - - ste spo - sa!
Un - hap - - - - py la - dy!
Bassi.
Ah! tri - - - - ste spo - sa!
Un - hap - - - - py la - dy!
H
a tempo
mf
L.
- roe?
Moor,
que st'è il guer - rie - ro dai su - bli - mi ar - di -
Whom our full state Call all in all suf -
(a Lodovico, alzando le spalle)
(to Lodovico, shrugging his shoulders)
Jago.
È quel ch'e - gli è.
He's that he is.
L.
- men - ti?
fi - cient?
Pa - le - sa il tuo pen -
What think you? let me
m.d.
pp
p

J. Me - glio è te - ner su ciò la lin gua
Pray, par - don me, I dare not breathe my

L. - sie - ro.
know it.

Scene VIII.

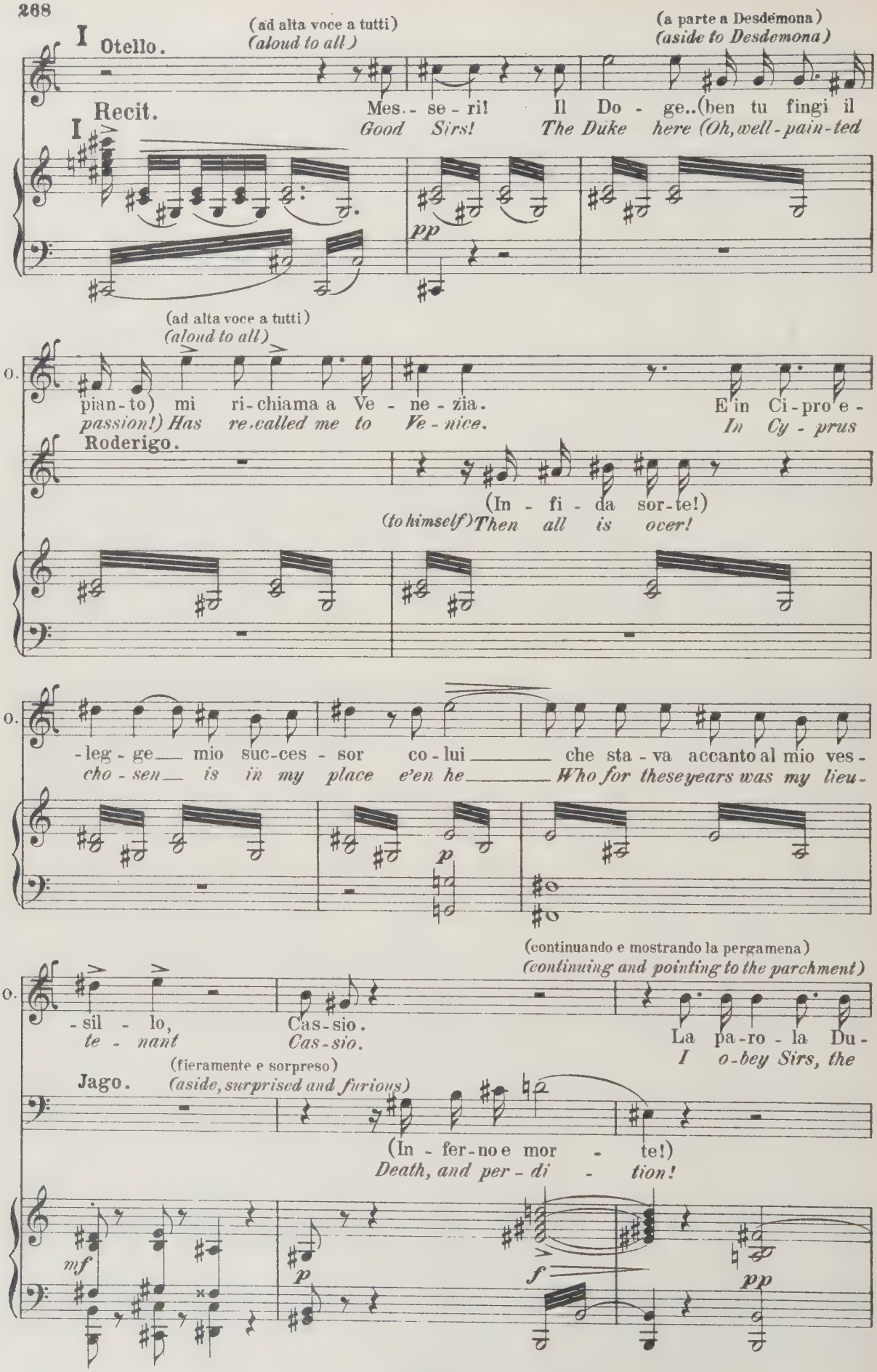
Otello. (che avrà sempre fissato la porta) *(who has been intently looking towards the door)* (appare Cassio) *(Cassio is seen)* (a Jago) *(to Iago)*

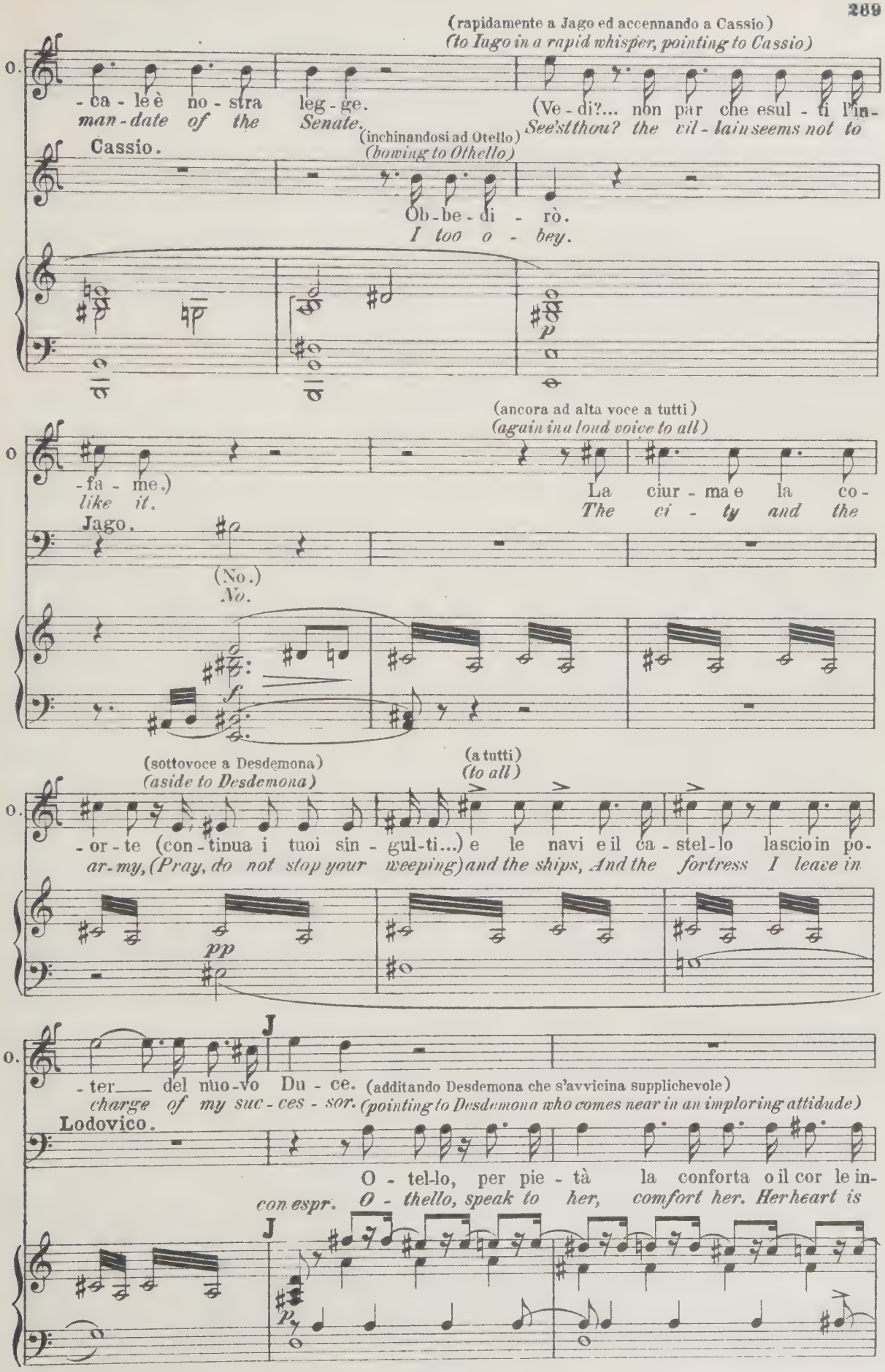
(Ec-co - lo! E lui! Nel - l'a - ni - mo lo
See, he comes! 'tis he! with all thy sen - ses

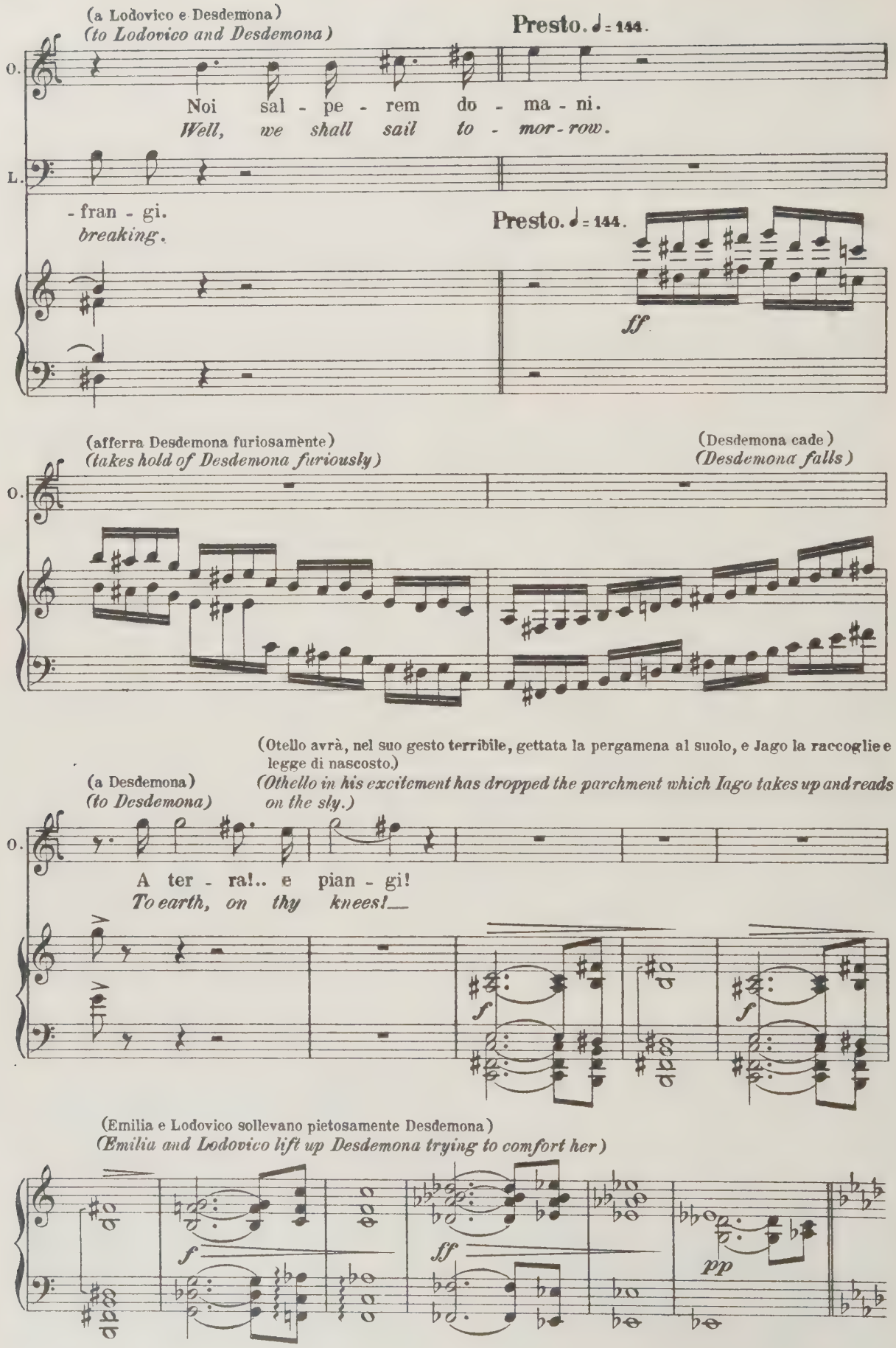
J. mu - ta.
cen - sure.

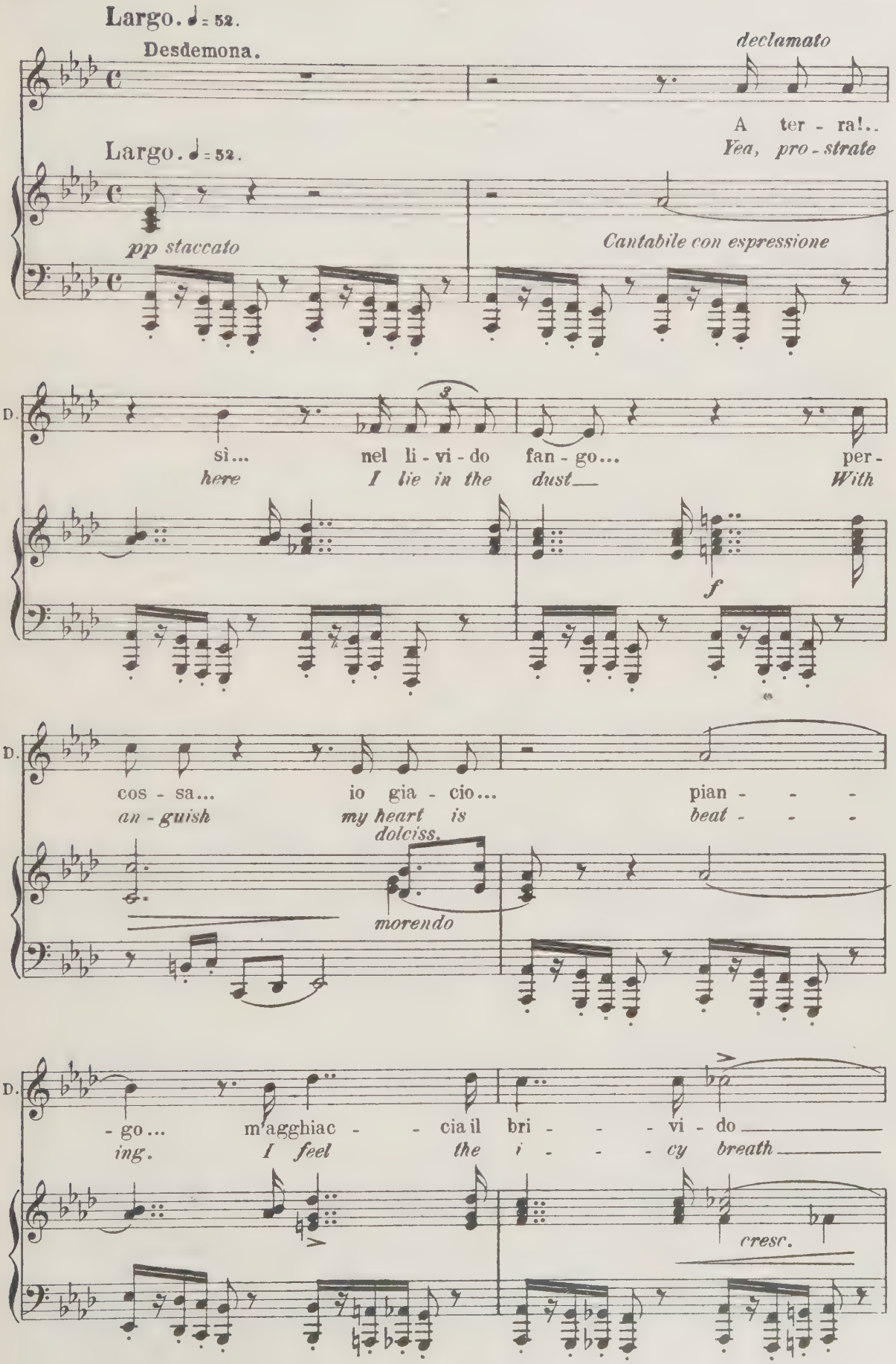
O. scru - ta.)
watch her!

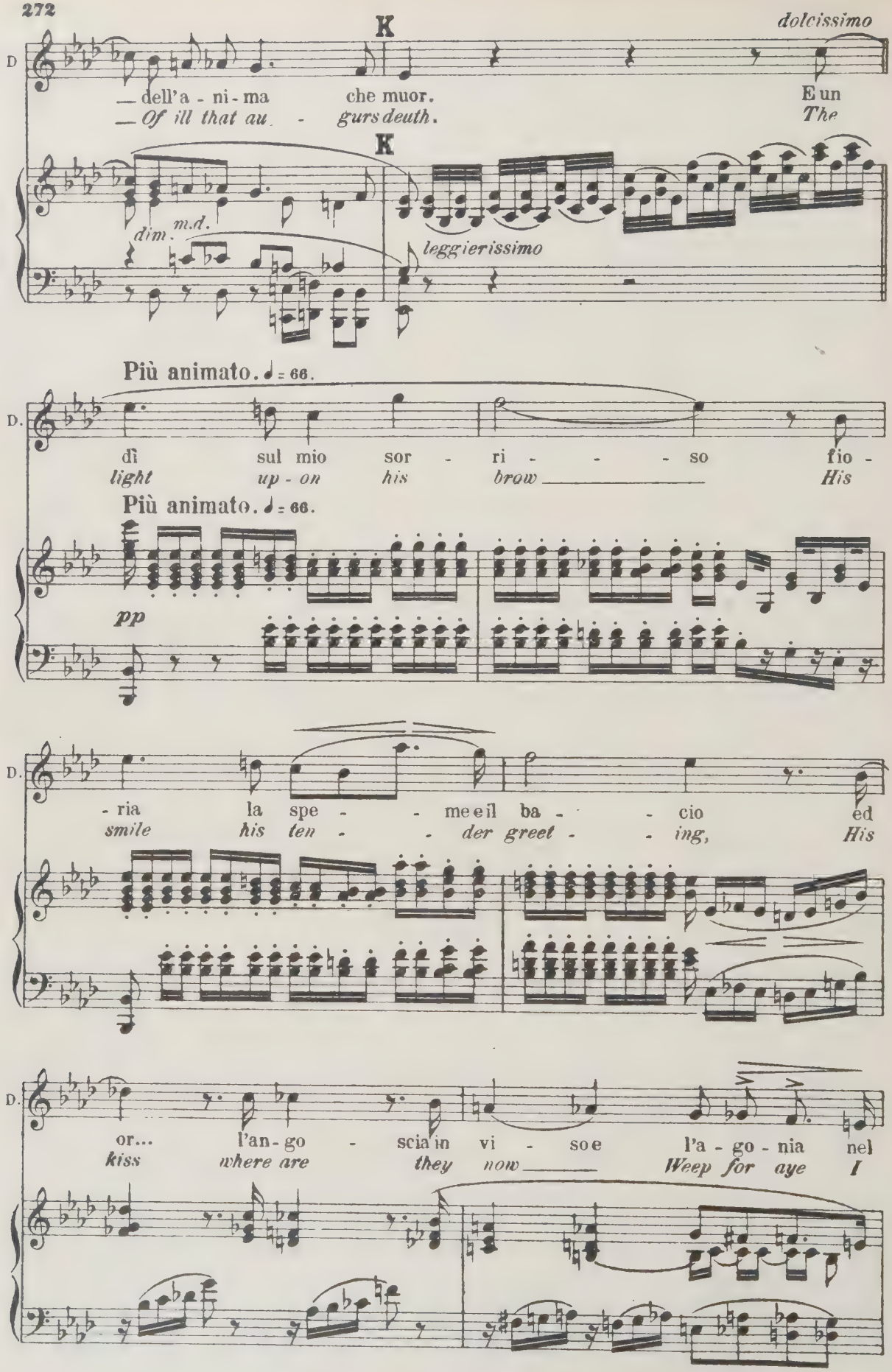
cresc. sempre

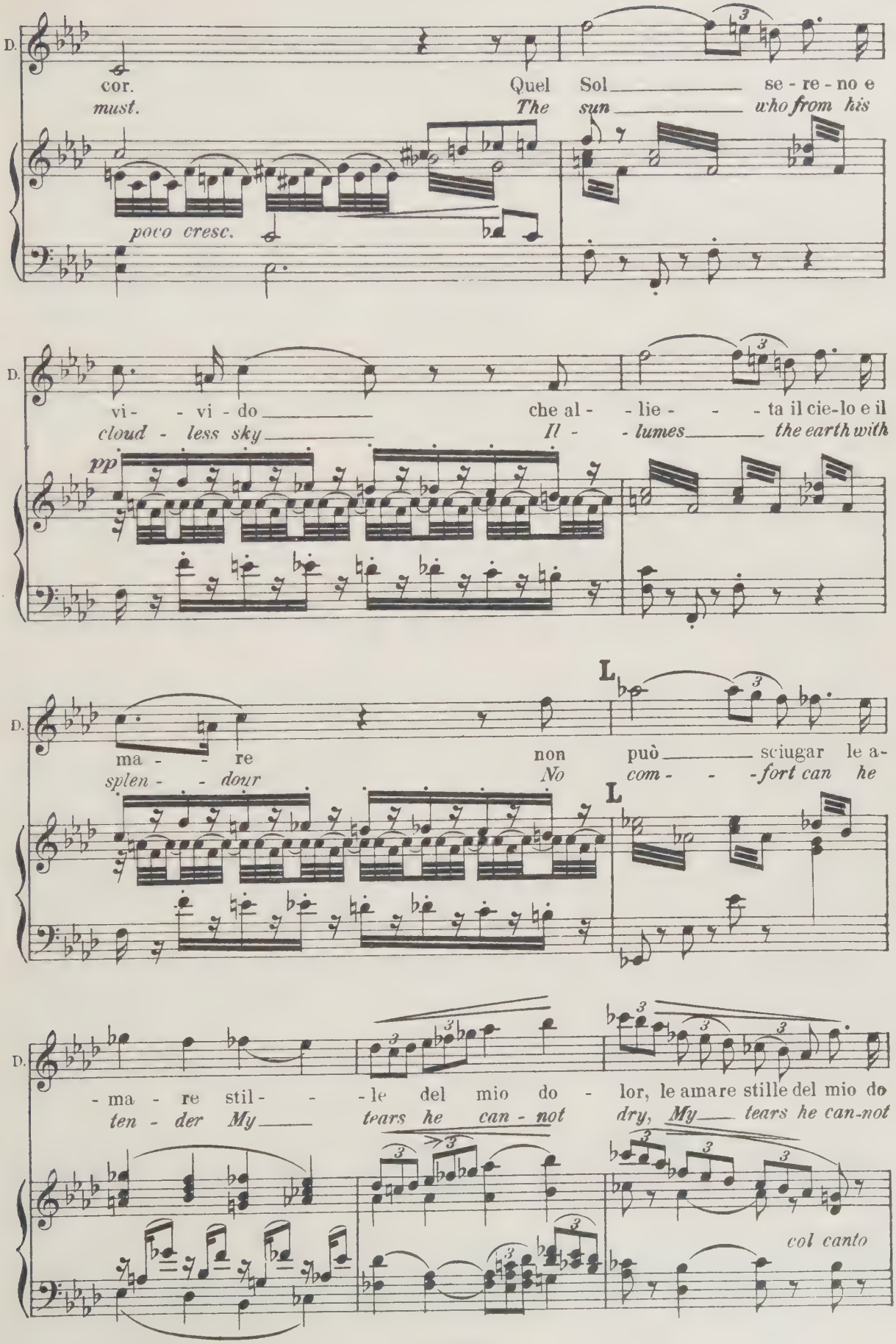

I Otello.
Recit.
(ad alta voce a tutti)
(aloud to all)
(a parte a Desdèmona)
(aside to Desdemona)
Mes.- se - ri! Il Do - ge..(ben tu fingi il
Good Sirs! The Duke here (Oh, well - pain - ted
pp
(ad alta voce a tutti)
(aloud to all)
pian - to) mi ri - chiama a Ve - ne - zia. E in Ci - pro e -
passion!) Has re - called me to Ve - nice. In Cy - prus
Roderigo.
(In - fi - da sor - te!)
(to himself) Then all is over!
-leg - ge mio suc - ces - sor co - lui che sta - va accanto al mio ves -
cho - sen is in my place e'en he Who for these years was my lieu -
p
(continuando e mostrando la pergamena)
(continuing and pointing to the parchment)
- sil - lo, Cas - sio.
te - nant Cas - sio.
La pa - ro - la Du -
I o - bey Sirs, the
(fieramente e sorpreso)
Jago.
(aside, surprised and furious)
(In - fer - no e mor - te!)
Death, and per - di - tion!
mf
p
f
pp

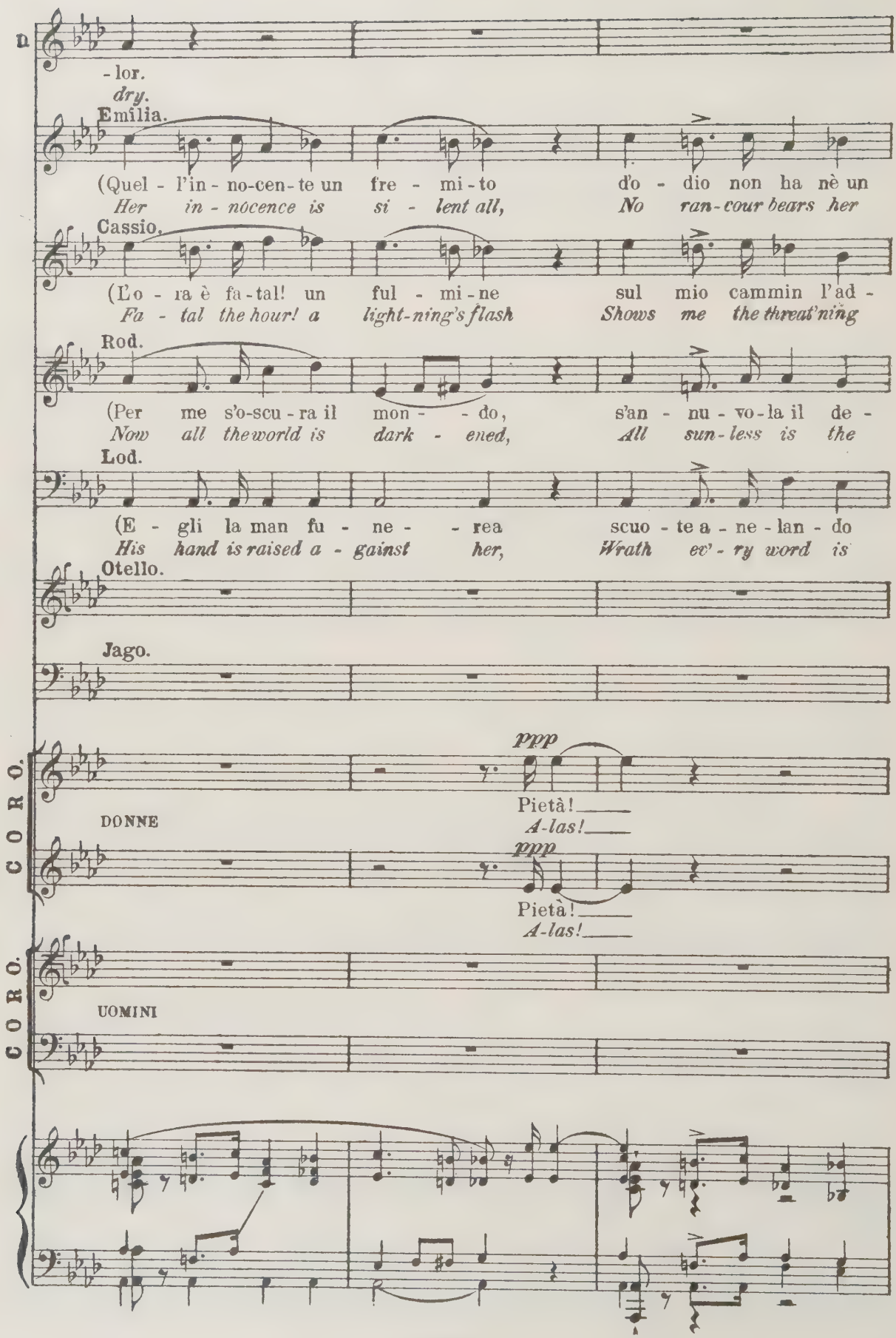

(rapidamente a Jago ed accennando a Cassio)
(to Iago in a rapid whisper, pointing to Cassio)
O.
-ca-le è no-stra leg-ge.
man-date of the Senate.
(Ve-di?... non par che esul-ti l'in-
See'st thou? the vil-lain seems not to
Cassio.
(inchinandosi ad Otello)
(bowing to Othello)
Ob-be-di-rò.
I too o-bey.
p
(ancora ad alta voce a tutti)
(again in a loud voice to all)
O
-fa-me.)
like it.
La ciur-ma e la co-
The ci-ty and the
Jago.
(No.)
No.
f
(sottovoce a Desdemona)
(aside to Desdemona)
(a tutti)
(to all)
O.
-or-te (con-tinua i tuoi sin-gul-ti...) e le navi e il ca-stel-lo lascio in po-
ar-my, (Pray, do not stop your weeping) and the ships, And the fortress I leave in
pp
J
O.
-ter del nuo-vo Du-ce.
charge of my suc-ces-sor.
(additando Desdemona che s'avvicina supplichevole)
(pointing to Desdemona who comes near in an imploring attidude)
Lodovico.
O-tel-lo, per pie-tà la conforta o il cor le in-
con espr.
O-thello, speak to her, comfort her. Her heart is
J
p

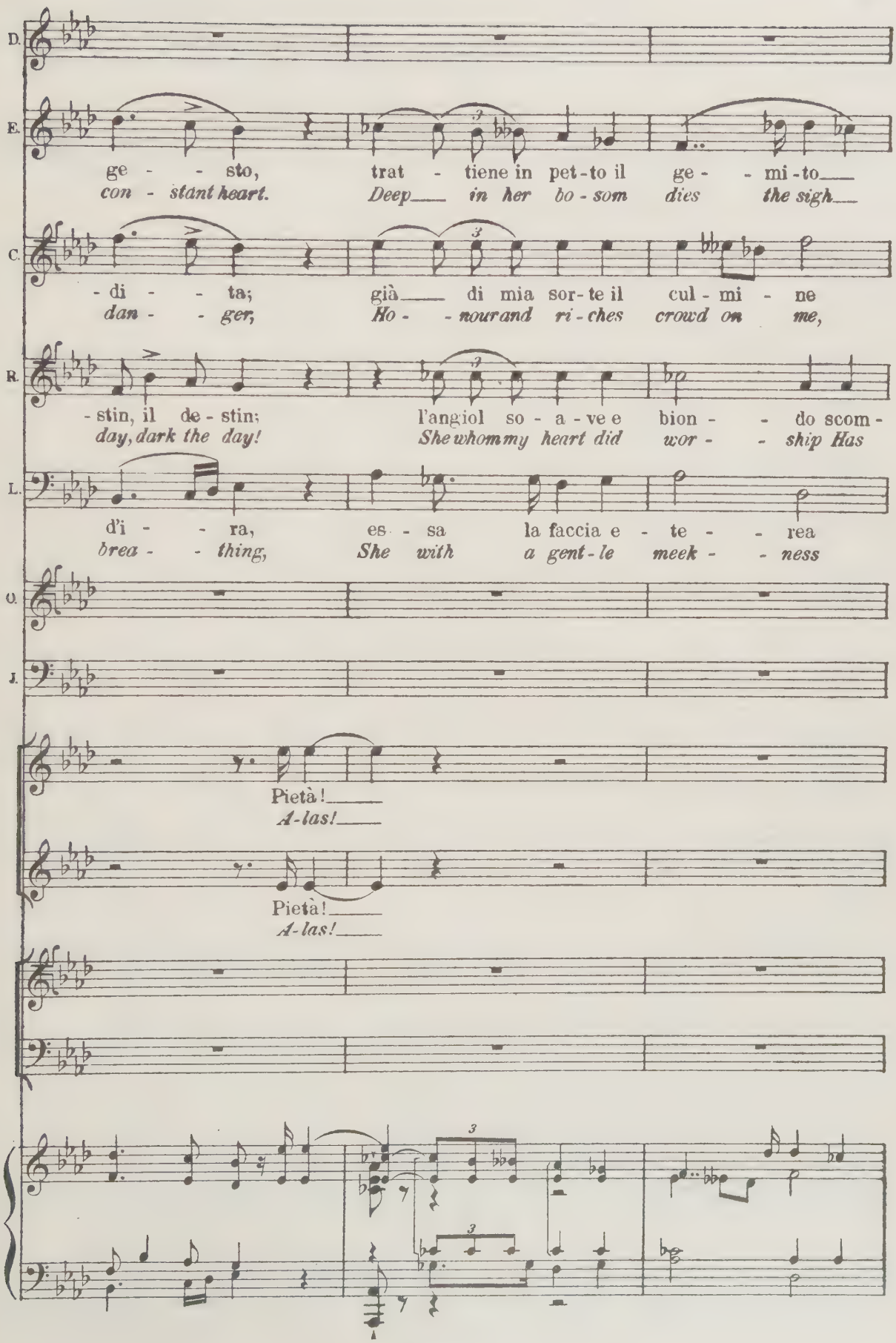

(a Lodovico e Desdemona)
(to Lodovico and Desdemona)
Presto. ♩ = 144.
O.
Noi sal - pe - rem do - ma - ni.
Well, we shall sail to - mor - row.
L.
- fran - gi.
breaking.
Presto. ♩ = 144.
ff
(afferra Desdemona furiosamente)
(takes hold of Desdemona furiously)
(Desdemona cade)
(Desdemona falls)
O.
(Otello avrà, nel suo gesto terribile, gettata la pergamena al suolo, e Jago la raccoglie e legge di nascosto.)
(Othello in his excitement has dropped the parchment which Iago takes up and reads on the sly.)
(a Desdemona)
(to Desdemona)
O.
A ter - ra!.. e pian - gi!
To earth, on thy knees!
f
f
(Emilia e Lodovico sollevano pietosamente Desdemona)
(Emilia and Lodovico lift up Desdemona trying to comfort her)
f
ff
pp

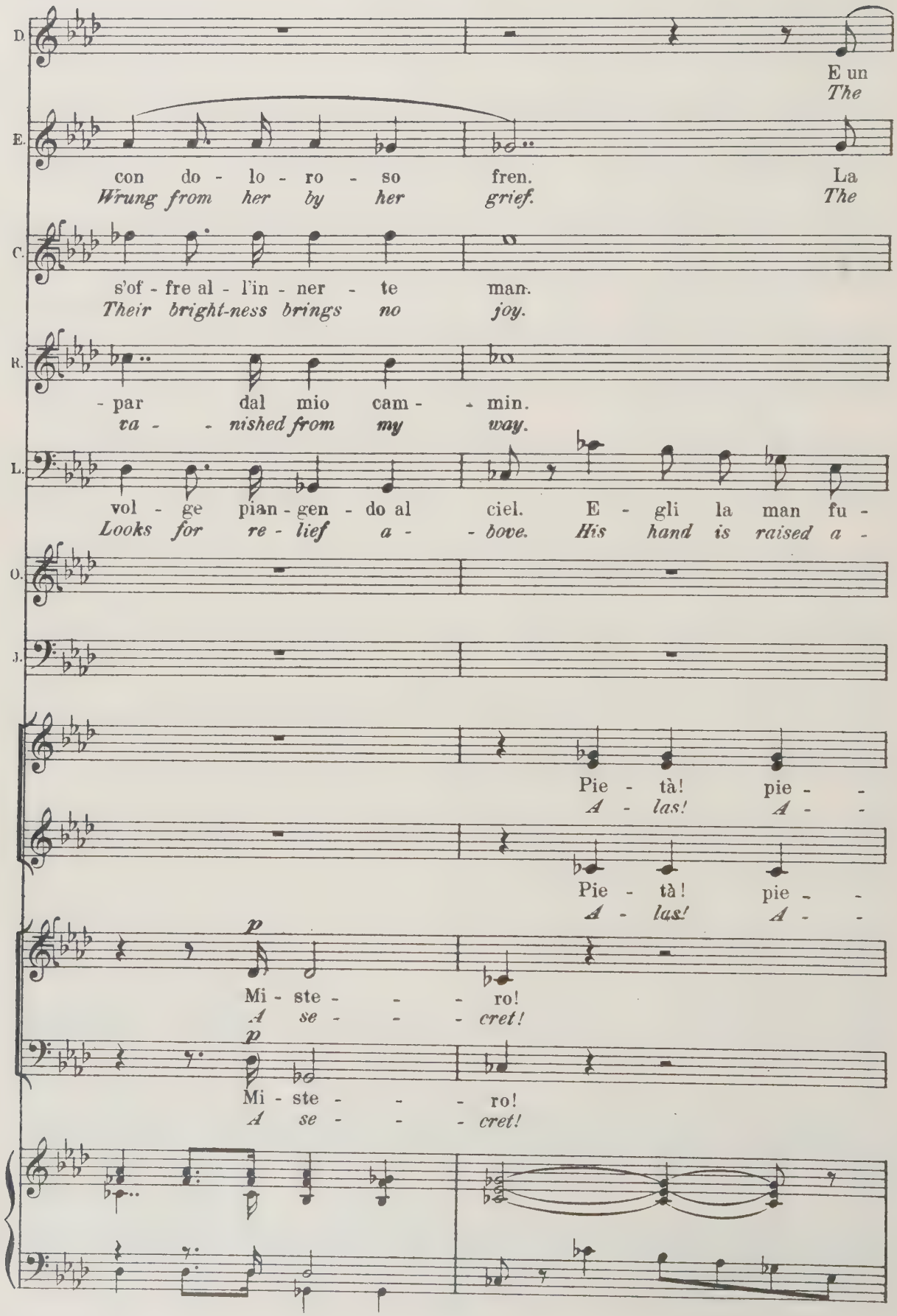

Largo. ♩ = 52.
Desdemona.
declamato
A ter - ra!..
Yea, pro - strate
Largo. ♩ = 52.
pp staccato
Cantabile con espressione
D.
sì... nel li - vi - do fan - go... per -
here I lie in the dust With
f
D.
cos - sa... io gia - cio... pian - - -
an - guish my heart is beat - - -
dolciss.
morendo
D.
- go... m'agghiac - - cia il bri - - - vi - do
ing. I feel the i - - - cy breath
cresc.

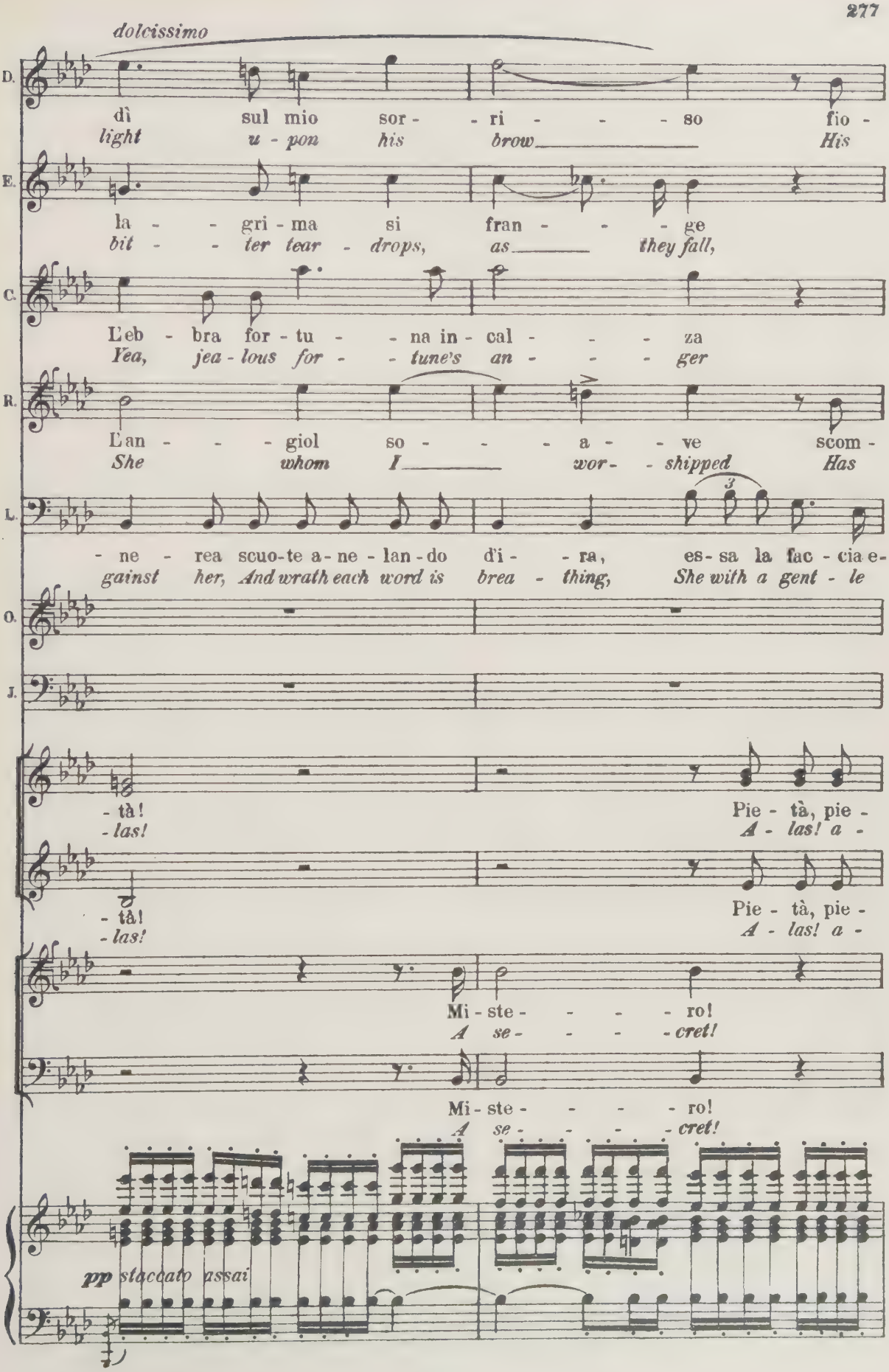

K
dolcissimo
D
— dell'a - ni - ma che muor. E un
— Of ill that au - gurs deuth. The
K
dim. m.d.
leggierissimo
Più animato. ♩ = 66.
D.
dì sul mio sor - ri - - - so fio -
light up - on his brow His
Più animato. ♩ = 66.
pp
D.
- ria la spe - - me e il ba - - cio ed
smile his ten - - der greet - - ing, His
D.
or... l'an - go - scia in vi - so e l'a - go - nia nel
kiss where are they now Weep for aye I

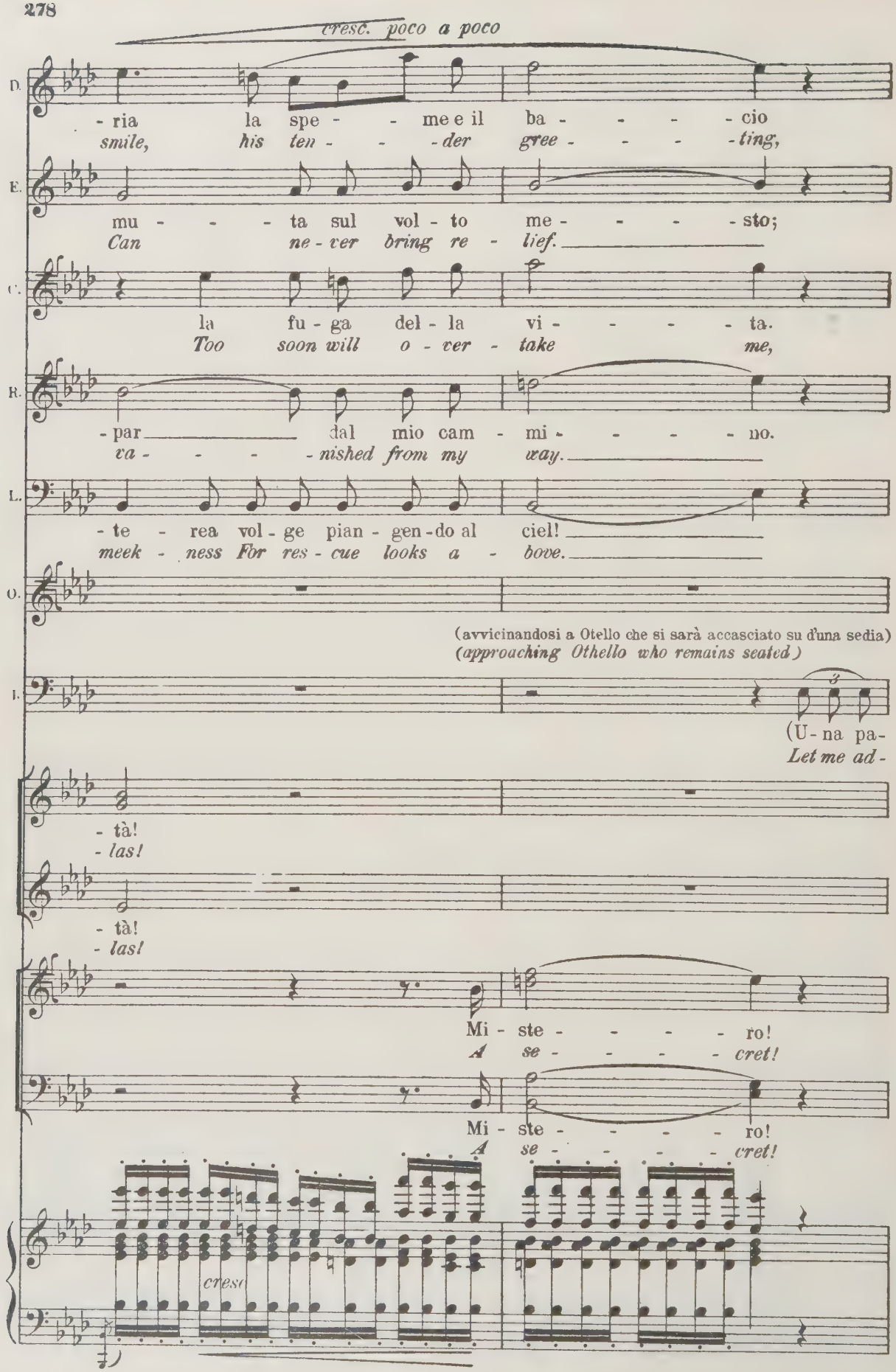

D.
cor.
must.
Quel Sol se - re - no e
The sun who from his
poco cresc.
D.
vi - vi - do che al - lie - ta il cie-lo e il
cloud - less sky Il - lumes the earth with
pp
D.
ma - re non può sciugar le a-
splen - dour No com - fort can he
L
L
D.
- ma - re stil - le del mio do - lor, le amare stille del mio do
ten - der My tears he can - not dry, My tears he can-not
col canto

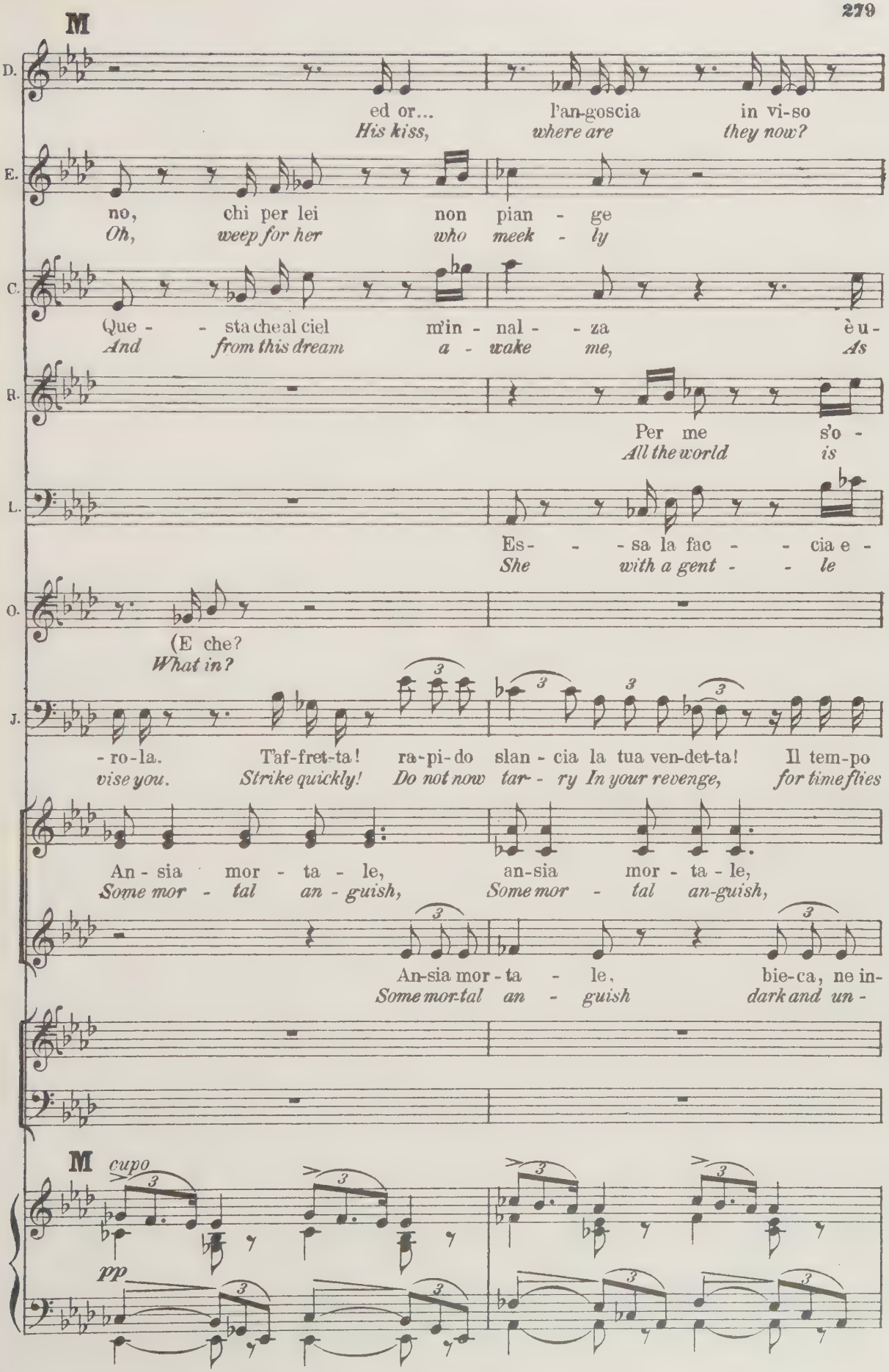

D
-lor.
dry.
Emilia.
(Quel - l'in - no-cen-te un fre - mi-to d'o - dio non ha nè un
Her in - nocence is si - lent all, No ran-cour bears her
Cassio.
(L'o - ra è fa-tal! un ful - mi-ne sul mio cammin l'ad -
Fa - tal the hour! a light-ning's flash Shows me the threat'ning
Rod.
(Per me s'o-scu-ra il mon - - do, s'an - nu - vo-la il de -
Now all the world is dark - ened, All sun-less is the
Lod.
(E - gli la man fu - ne - - rea scuo - te a - ne - lan - do
His hand is raised a - gainst her, Wrath ev' - ry word is
Otello.
Jago.
CORO.
DONNE
ppp
Pietà!
A-las!
ppp
Pietà!
A-las!
CORO.
UOMINI

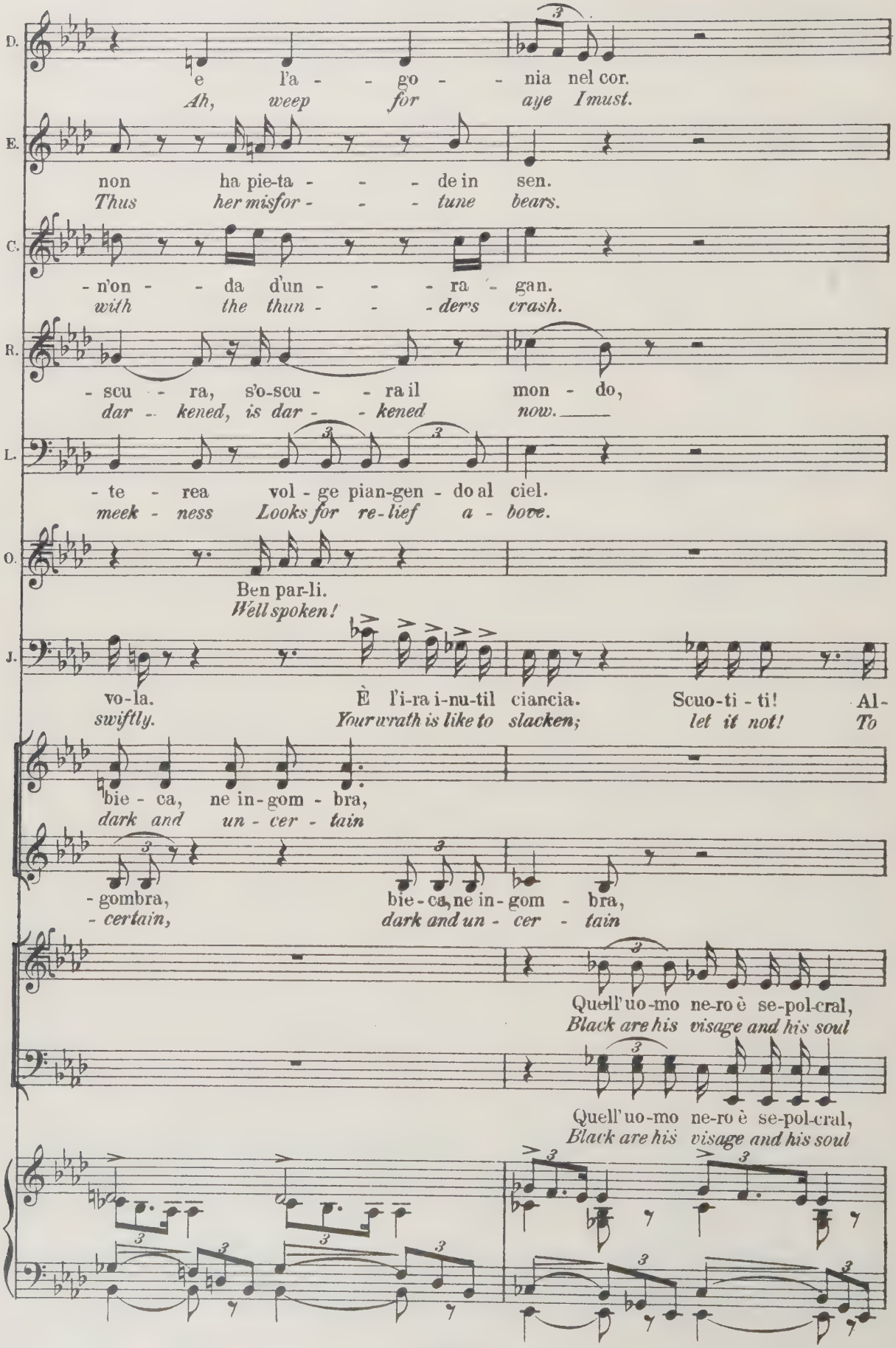

D.
E.
ge - - sto, trat - tiene in pet-to il ge - - mi-to
con - stant heart. Deep in her bo-som dies the sigh
C.
- di - - ta; già di mia sor-te il cul - mi - ne
dan - - ger, Ho - - nour and ri-ches crowd on me,
R.
- stin, il de - stin; l'angiol so - a - ve e bion - - do scom-
day, dark the day! She whom my heart did wor - - ship Has
L.
d'i - - ra, es - sa la faccia e - te - - rea
brea - - thing, She with a gent-le meek - - ness
O.
J.
Pietà!
A-las!
Pietà!
A-las!


D.
E un
The
E.
con do - lo - ro - so fren. La
Wrung from her by her grief. The
C.
s'of - fre al - l'in - ner - te man.
Their bright-ness brings no joy.
R.
- par dal mio cam - - min.
va - - nished from my way.
L.
vol - ge pian - gen - do al ciel. E - gli la man fu -
Looks for re - lief a - - bove. His hand is raised a -
O.
J.
Pie - tà! pie - -
A - las! A - -
Pie - tà! pie - -
A - las! A - -
p
Mi - ste - - - ro!
A se - - - cret!
p
Mi - ste - - - ro!
A se - - - cret!


dolcissimo
D.
dì sul mio sor - ri - so fio -
light u - pon his brow His
E.
la - gri - ma si fran - ge
bit - ter tear - drops, as they fall,
C.
L'eb - bra for - tu - na in - cal - za
Yea, jea - lous for - tune's an - ger
R.
L'an - giol so - a - ve scom -
She whom I wor - shipped Has
L.
- ne - rea scuo - te a - ne - lan - do d'i - ra, es - sa la fac - cia e -
gainst her, And wrath each word is brea - thing, She with a gent - le
O.
J.
- tà!
- las!
Pie - tà, pie -
A - las! a -
- tà!
- las!
Pie - tà, pie -
A - las! a -
Mi - ste - ro!
A se - cret!
Mi - ste - ro!
A se - cret!
pp staccato assai


cresc. poco a poco
D. - ria la spe - - me e il ba - - - - cio
smile, his ten - - - der gree - - - - ting,
E. mu - - - ta sul vol - to me - - - - sto;
Can ne - ver bring re - lief.
C. la fu - ga del - la vi - - - - ta.
Too soon will o - ver - take me,
R. - par dal mio cam - mi - - - - no.
va - - - - nished from my way.
L. - te - rea vol - ge pian - gen - do al ciel!
meek - ness For res - cue looks a - bove.
O.
(avvicinandosi a Otello che si sarà accasciato su d'una sedia)
(approaching Othello who remains seated)
I. (U - na pa -
Let me ad -
- tà!
- las!
- tà!
- las!
Mi - ste - - - - ro!
A se - - - - cret!
Mi - ste - - - - ro!
A se - - - - cret!
cresc.


M
D.
ed or...
His kiss,
l'an-goscia
where are
in vi-so
they now?
E.
no,
Oh,
chi per lei
weep for her
non pian - ge
who meek - ly
C.
Que - - sta che al ciel
And from this dream
m'in - nal - - za
a - wake me,
è u -
As
R.
Per me
All the world
s'o -
is
L.
Es - - - sa la fac - - cia e -
She with a gent - - le
O.
(E che?
What in?
J.
- ro - la.
vise you.
Taf-fret-ta!
Strike quickly!
ra-pi-do
Do not now
slan - cia la tua ven-det-ta!
tar - - ry In your revenge,
Il tem-po
for time flies
An - sia mor - ta - le,
Some mor - tal an - guish,
an-sia mor - ta - le,
Some mor - tal an-guish,
An-sia mor - ta - le,
Some mor-tal an - guish
bie-ca, ne in-
dark and un -
M
cupo
pp


D.
e l'a - - go - - nia nel cor.
Ah, weep for aye I must.
E.
non ha pie-ta - - - de in sen.
Thus her misfor - - - tune bears.
C.
- n'on - - da d'un - - - ra - gan.
with the thun - - - der's crash.
R.
- scu - ra, s'o-scu - - ra il mon - do,
dar - kened, is dar - - kened now.
L.
- te - rea vol - ge pian-gen - do al ciel.
meek - ness Looks for re-lief a - bove.
O.
Ben par-li.
Well spoken!
J.
vo-la. È l'i-ra i-nu-til ciancia. Scuo-ti - ti! Al-
swiftly. Your wrath is like to slacken; let it not! To
bie - ca, ne in-gom - bra,
dark and un - cer - tain
- gombra, bie - ca, ne in-gom - bra,
- certain, dark and un - cer - tain
Quell'uo-mo ne-ro è se-pol-cral,
Black are his visage and his soul
Quell'uo-mo ne-ro è se-pol-cral,
Black are his visage and his soul

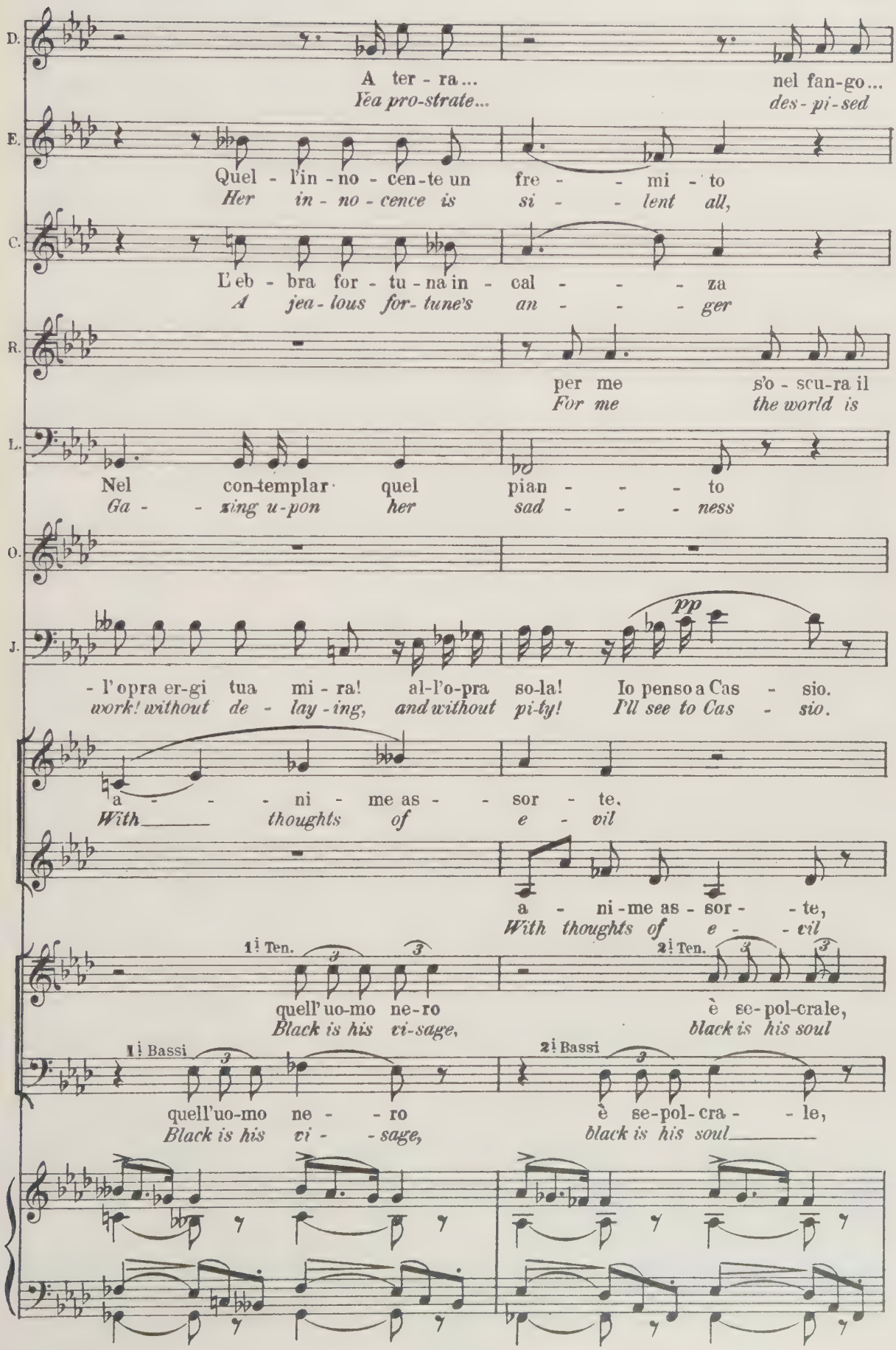
D.
A ter - ra... nel fan-go...
Yea pro-strate... des - pi - sed

E.
Quel - l'in - no - cen - te un fre - - mi - to
Her in - no - cence is si - - lent all,

C.
L'eb - bra for - tu - na in - cal - - - za
A jea - lous for - tune's an - - - ger

R.
per me s'o - scu - ra il
For me the world is

L.
Nel con-templar quel pian - - - to
Ga - - zing u - pon her sad - - - ness



O.

J.
pp
- l'opra er-gi tua mi - ra! al-l'o-pra so-la! Io penso a Cas - sio.
work! without de - lay - ing, and without pi-ty! I'll see to Cas - sio.

a - - - ni - me as - - sor - te.
With thoughts of e - vil

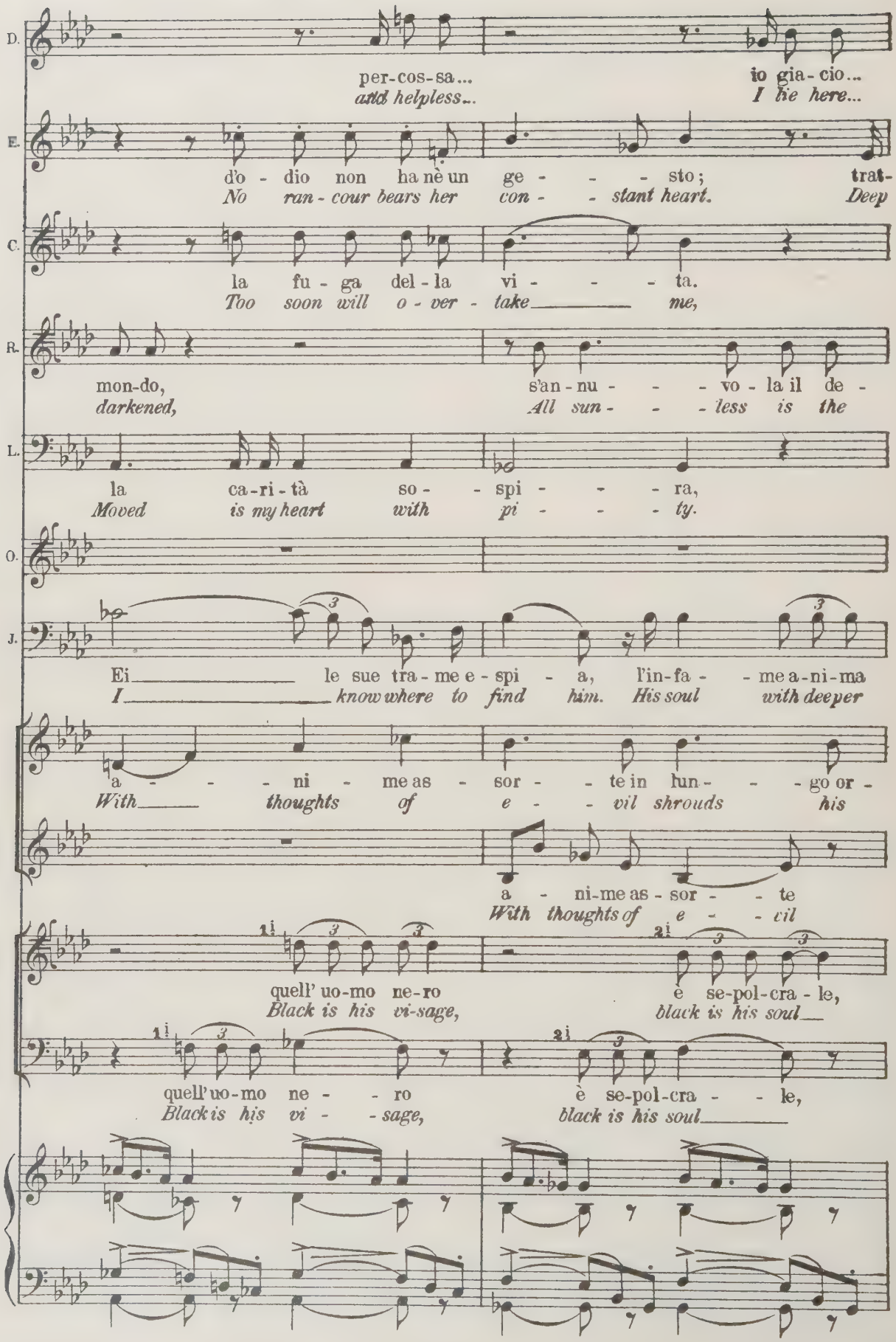
a - ni - me as - sor - - te,
With thoughts of e - - vil

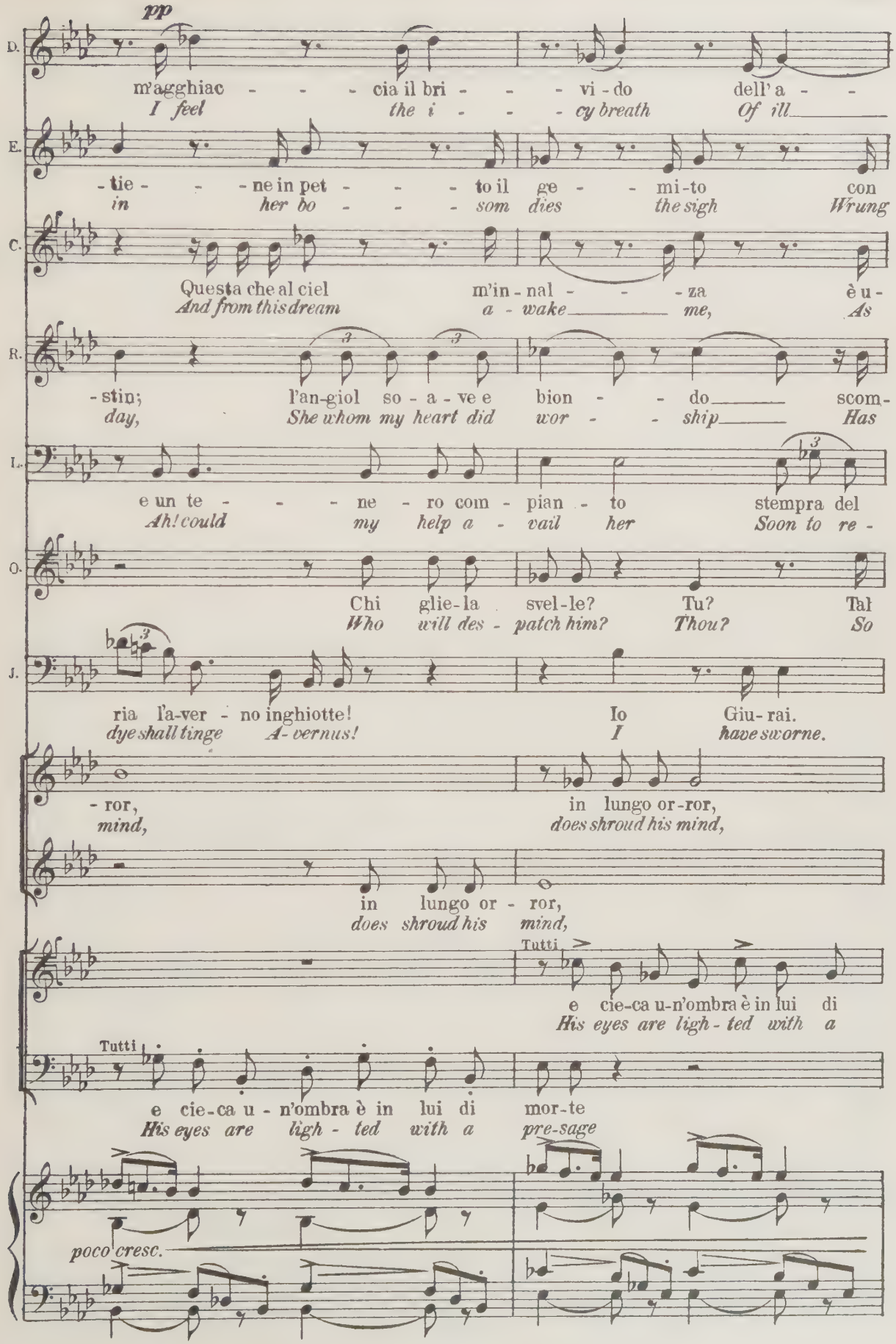
1i Ten.
quell'uo-mo ne-ro
Black is his vi-sage,

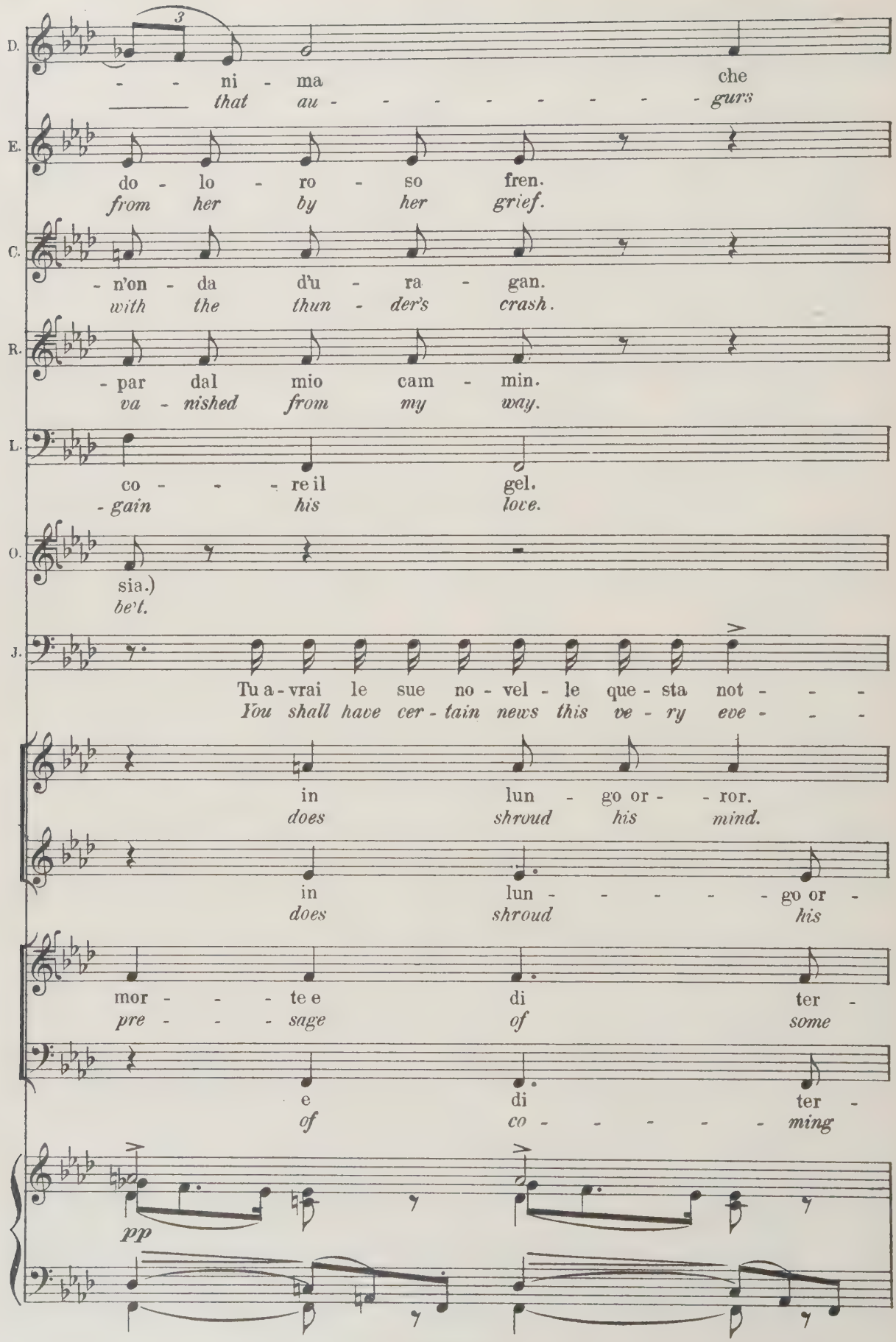
2i Ten.
è se-pol-crale,
black is his soul

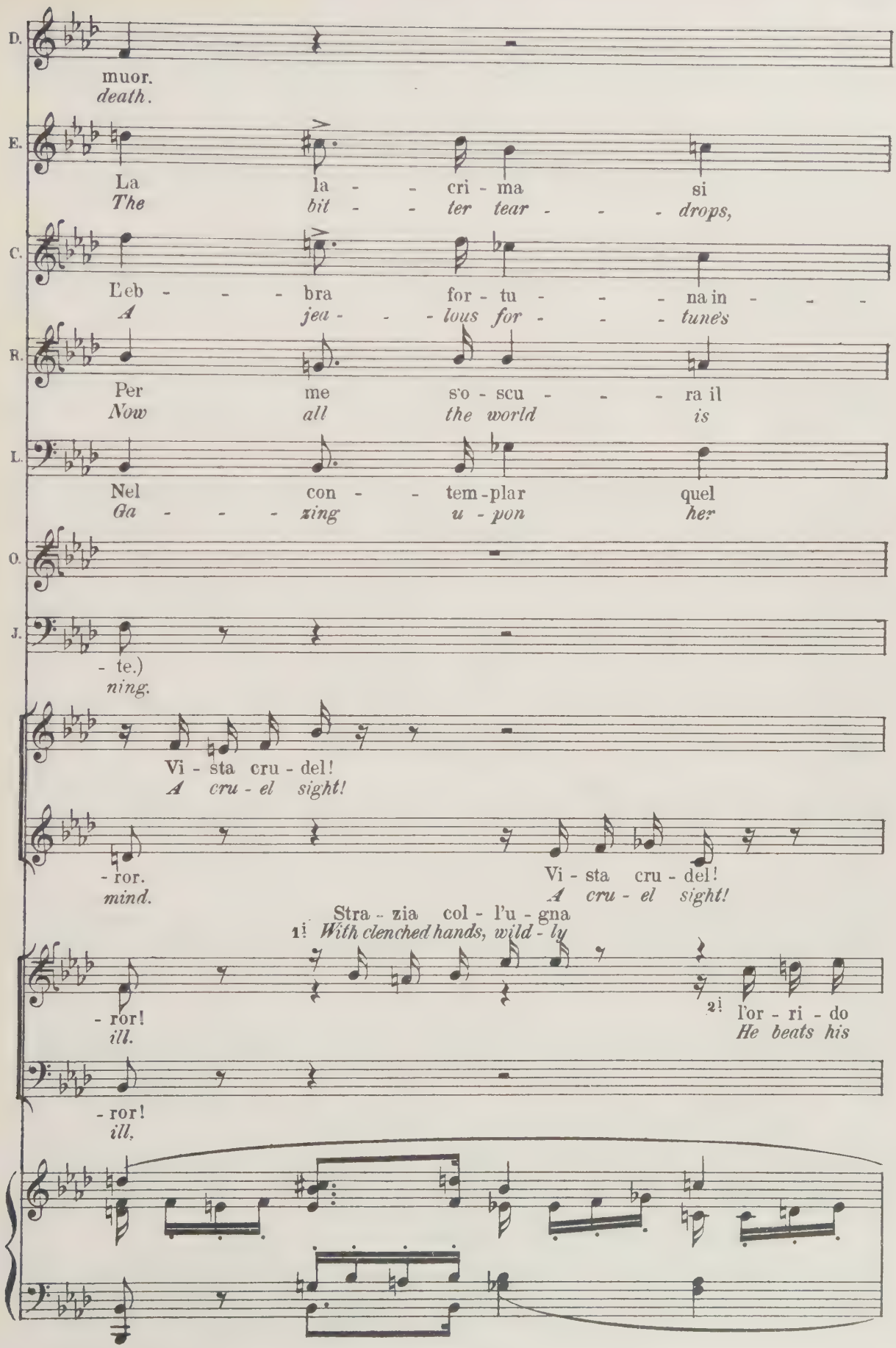
1i Bassi
quell'uo-mo ne - - ro
Black is his vi - - sage,

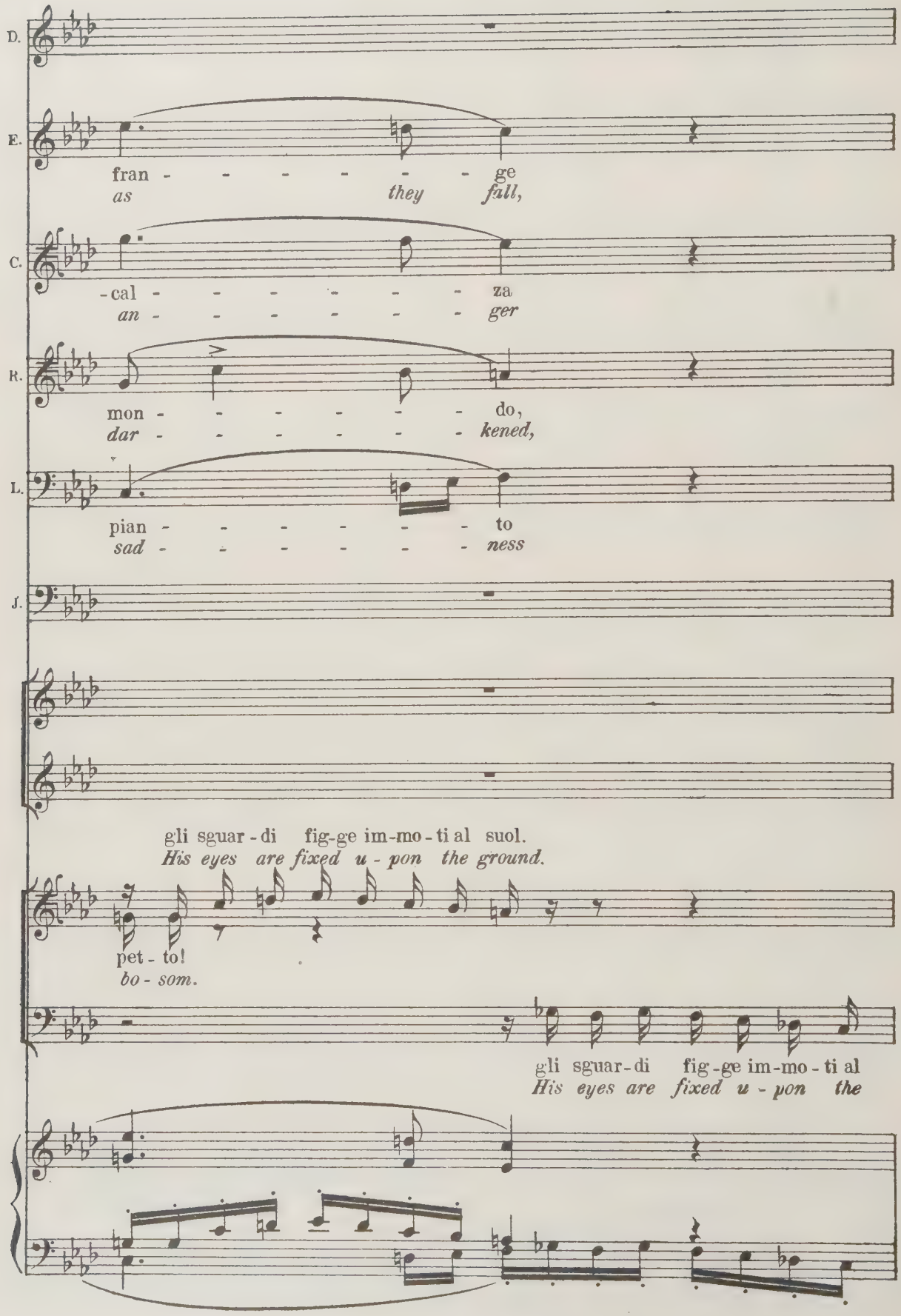
2i Bassi
è se-pol-cra - - le,
black is his soul


D.
per-cos-sa...
and helpless...
io gia-cio...
I lie here...
E.
d'o-dio non ha nè un ge- - - - sto; trat-
No ran-cour bears her con- - - stant heart. Deep
C.
la fu-ga del-la vi- - - - ta.
Too soon will o-ver-take me,
R.
mon-do,
darkened,
s'an-nu- - - - vo-la il de-
All sun- - - - less is the
L.
la ca-ri-tà so- - spi- - - - ra,
Moved is my heart with pi- - - - ty.
O.
J.
Ei le sue tra-me e-spi-a, l'in-fa- - me a-ni-ma
I know where to find him. His soul with deeper
a- - - - ni- me as- sor- - te in fun- - - go or-
With thoughts of e- - vil shrouds his
a- ni-me as-sor- - te
With thoughts of e- - vil
quell' uo-mo ne-ro
Black is his vi-sage,
è se-pol-cra-le,
black is his soul
quell'uo-mo ne- - ro
Black is his vi- - sage,
è se-pol-cra- - le,
black is his soul


pp
D.
m'agghiac - - - cia il bri - - - vi - do dell' a - -
I feel the i - - - cy breath Of ill
E.
- tie - - - ne in pet - - - to il ge - - mi-to con
in her bo - - - som dies the sigh Wrung
C.
Questa che al ciel m'in - nal - - - za è u -
And from this dream a - wake me, As
R.
- stin; l'an-giol so - a - ve e bion - - do scom -
day, She whom my heart did wor - - ship Has
L.
e un te - - - ne - ro com - pian - to stempra del
Ah! could my help a - vail her Soon to re -
O.
Chi glie-la svel-le? Tu? Tal
Who will des - patch him? Thou? So
J.
ria l'a-ver - no inghiotte! Io Giu-rai.
dye shall tinge A-vernus! I have sworne.
- ror, in lungo or-ror,
mind, does shroud his mind,
in lungo or - ror,
does shroud his mind,
Tutti
e cie-ca u-n'ombra è in lui di
His eyes are ligh - ted with a
Tutti
e cie-ca u - n'ombra è in lui di mor-te
His eyes are ligh - ted with a pre-sage
poco cresc.


D.
- - ni - ma che
that au - - - - - - - - - - gurs
E.
do - lo - ro - so fren.
from her by her grief.
C.
- n'on - da d'u - ra - gan.
with the thun - der's crash.
R.
- par dal mio cam - min.
va - nished from my way.
L.
co - - - re il gel.
- gain his love.
O.
sia.)
be't.
J.
Tu a - vrai le sue no - vel - le que - sta not - - -
You shall have cer - tain news this ve - ry eve - - -
in lun - go or - - ror.
does shroud his mind.
in lun - - - - - - go or -
does shroud his
mor - - - te e di ter -
pre - - - sage of some
e di ter -
of co - - - - - - ming
pp


D.
muor.
death.
E.
La la - - cri - ma si
The bit - - ter tear - - - drops,
C.
L'eb - - - bra for - tu - - - na in - - -
A jea - - - lous for - - - tune's
R.
Per me s'o - scu - - - ra il
Now all the world is
L.
Nel con - - tem - plar quel
Ga - - - zing u - pon her
O.
J.
- te.)
ning.
Vi - sta cru - del!
A cru - el sight!
- ror.
mind.
Vi - sta cru - del!
A cru - el sight!
Stra - zia col - l'u - gna
1i With clenched hands, wild - ly
- ror!
ill.
2i l'or - ri - do
He beats his
- ror!
ill.


D.
E.
fran - - - - - - - ge
as they fall,
C.
-cal - - - - - - - za
an - - - - - - - ger
R.
mon - - - - - - - do,
dar - - - - - - - kened,
L.
pian - - - - - - - to
sad - - - - - - - ness
J.
gli sguar - di fig - ge im - mo - ti al suol.
His eyes are fixed u - pon the ground.
pet - to!
bo - som.
gli sguar - di fig - ge im - mo - ti al
His eyes are fixed u - pon the

N

D.

E. mu - - - - ta sul vol - - - - to
Can ne - - - - ver bring re - - - -

C. là fu - - - - ga del - - - - la
Too soon will o - - - - ver - - - -

R. s'an - - - - nu - - - - vo - la, s'an - - - -
All sun - - - less, yea, all

L. la ca - - - ri - tà so - - - -
Moved is my heart to

J.

bie - ca, ne in - gom - bra,
dark and un - cer - tain,

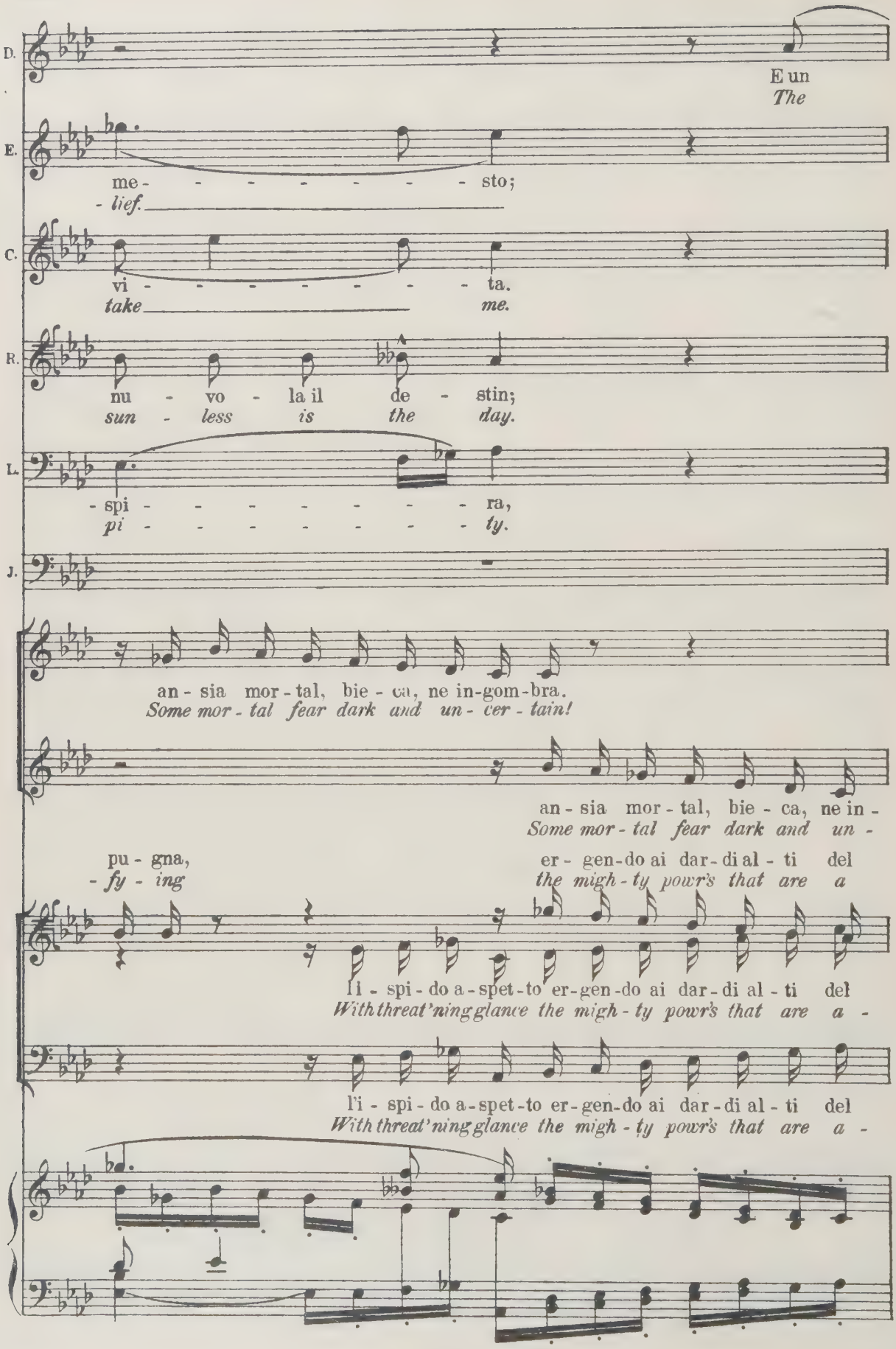
An - sia mor - ta - le,
Some mor - tal an - guish

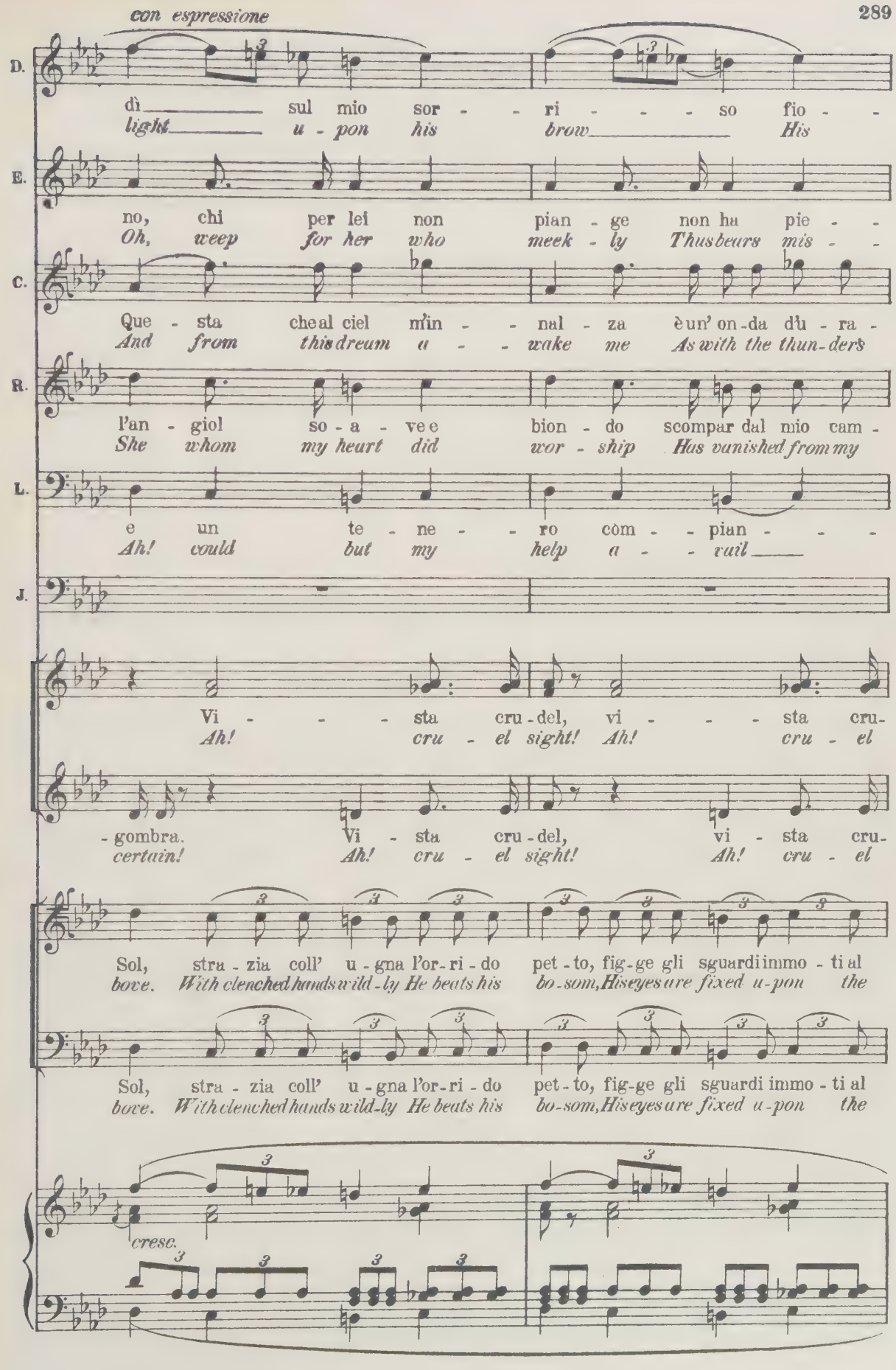
col - l'a - tre
as if de -

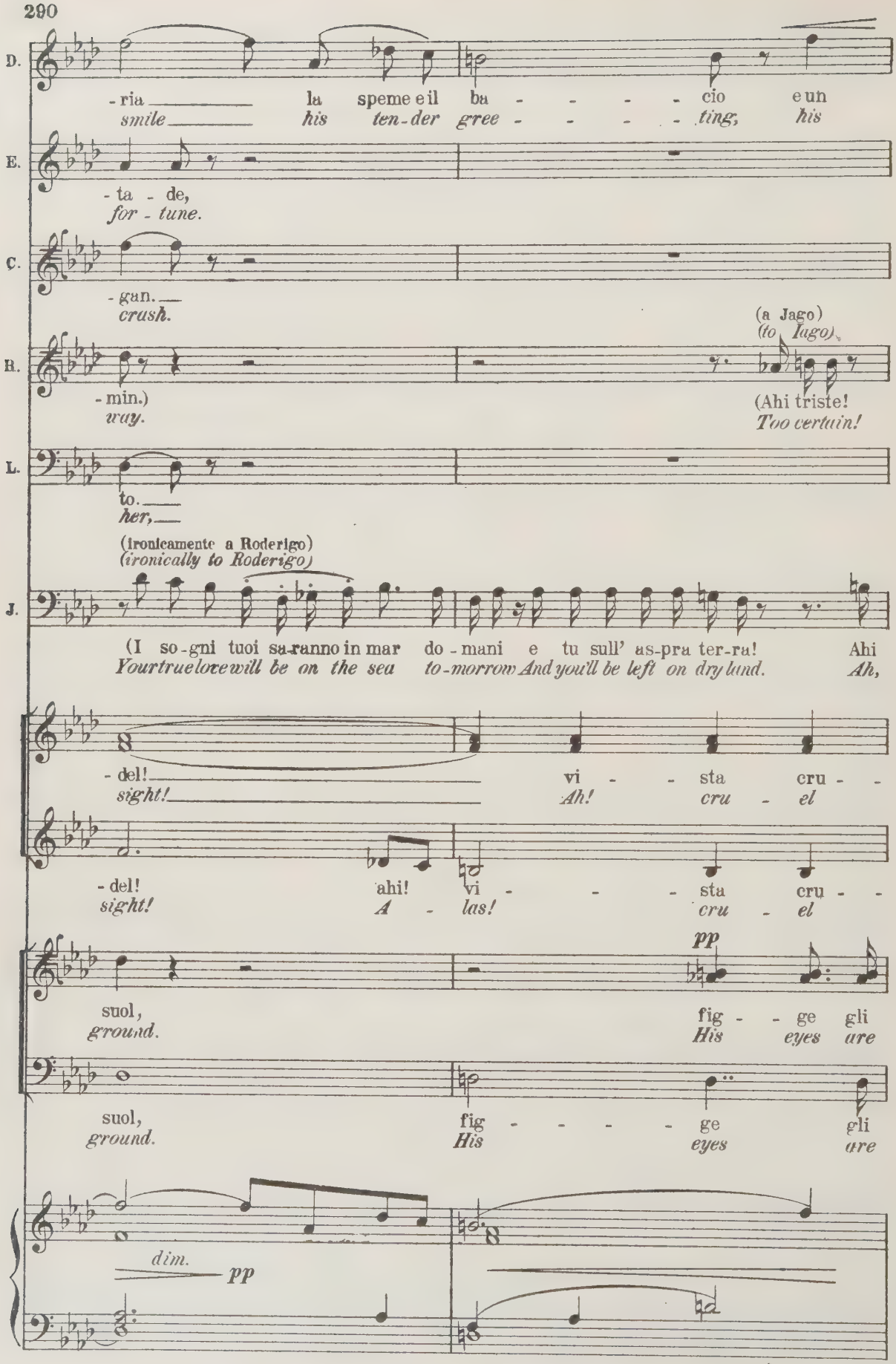
Poi sfi - da il ciel
Now he looks up

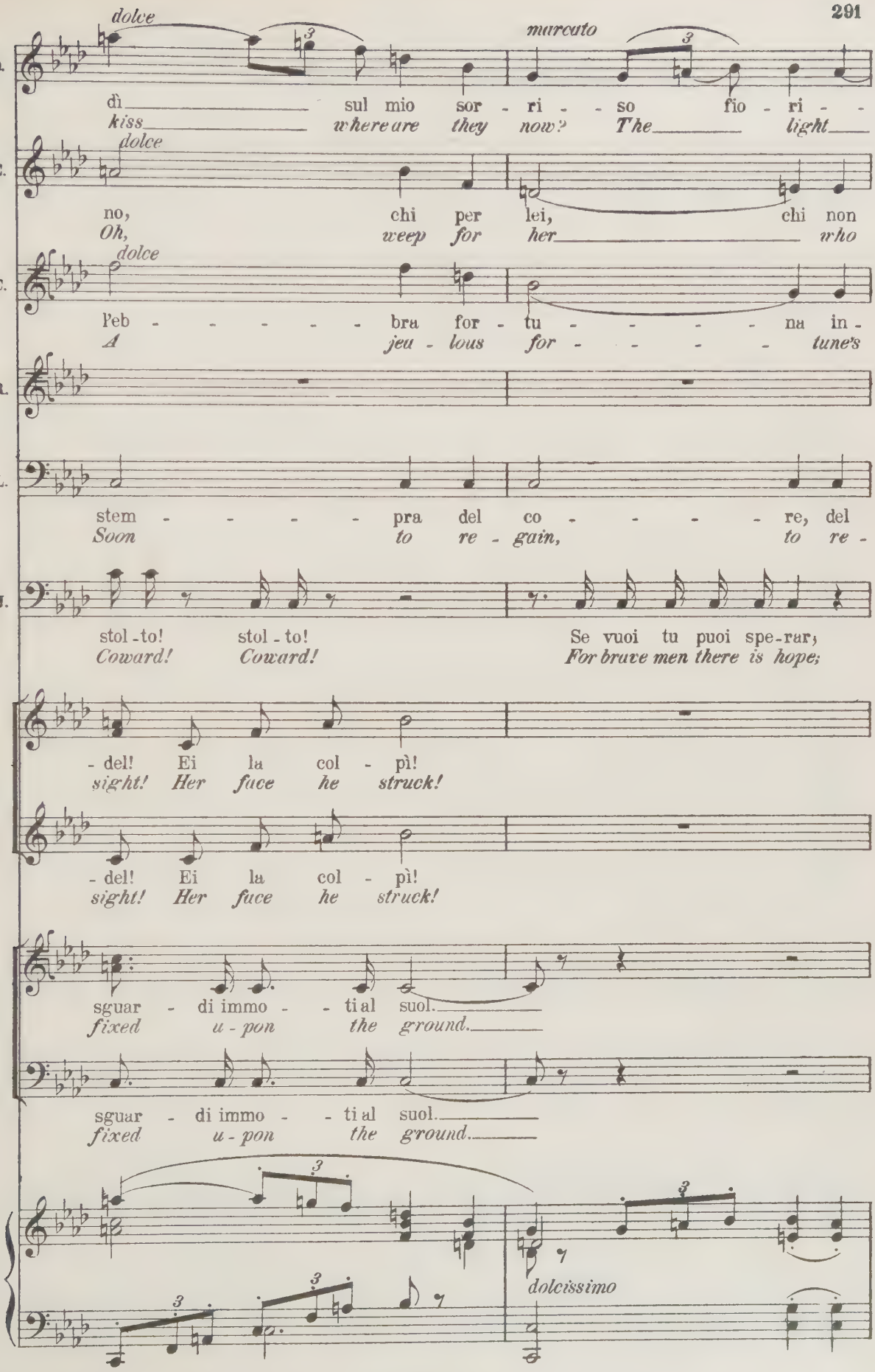
suol.
ground.

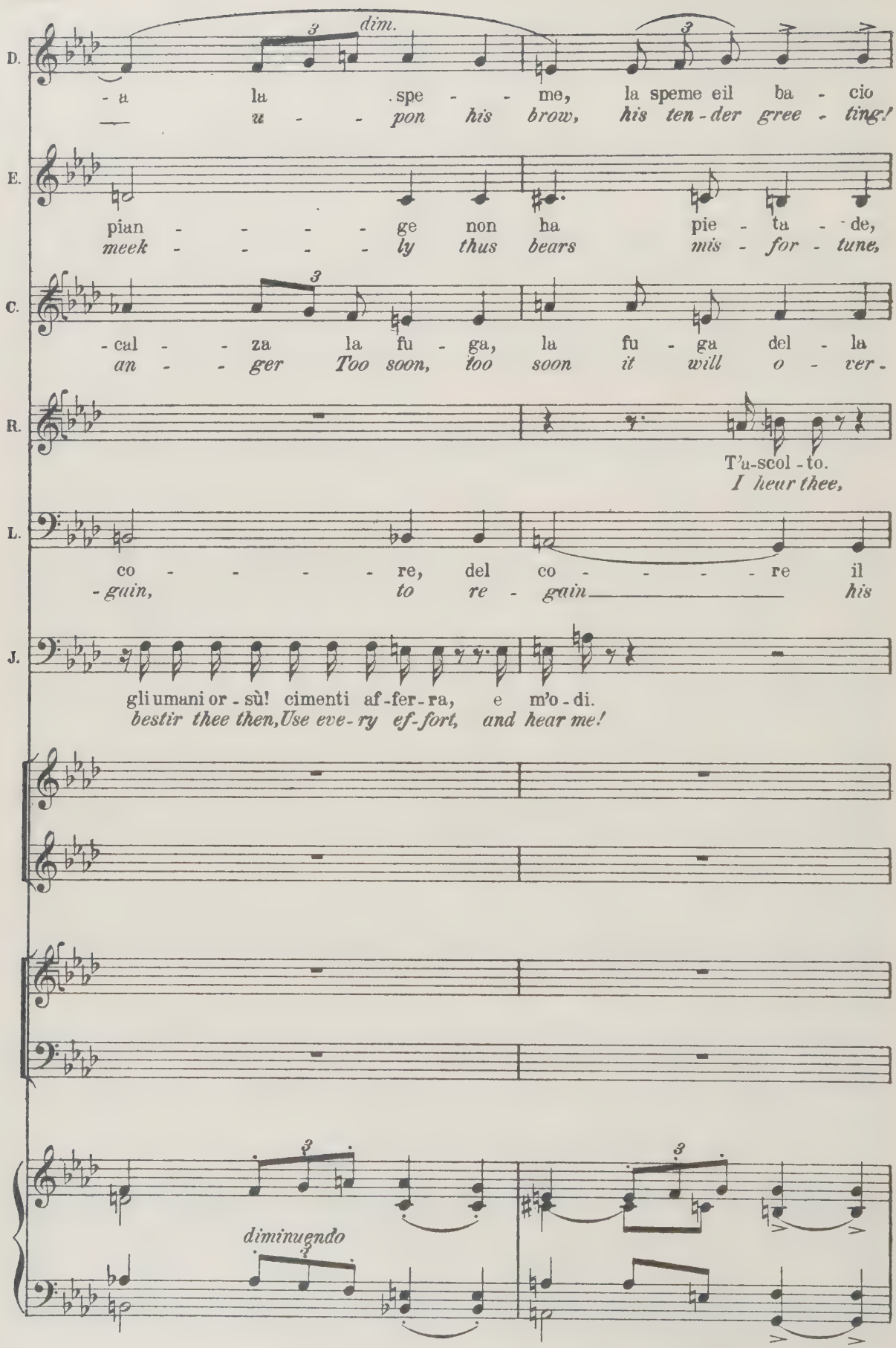
N

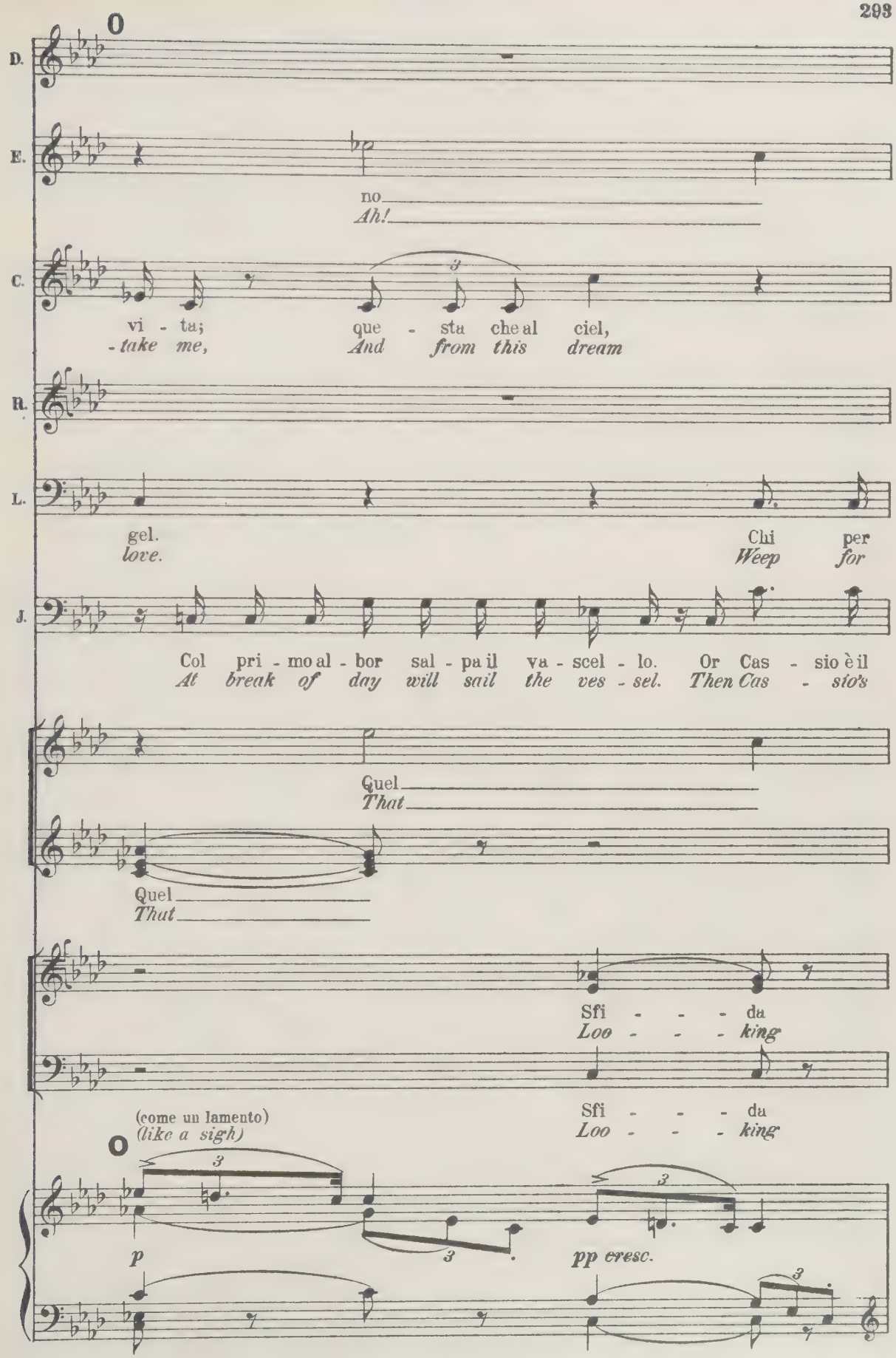

D.
E un
The
E.
me - - - - - - - - sto;
- lief.
C.
vi - - - - - - - - - ta.
take me.
R.
nu - vo - la il de - stin;
sun - less is the day.
L.
- spi - - - - - - - - ra,
pi - - - - - - - - - ty.
J.
an - sia mor - tal, bie - ca, ne in-gom-bra.
Some mor - tal fear dark and un - cer - tain!
an - sia mor - tal, bie - ca, ne in -
Some mor - tal fear dark and un -
pu - gna,
- fy - ing
er - gen-do ai dar - di al - ti del
the migh - ty powr's that are a
l'i - spi - do a - spet - to er - gen - do ai dar - di al - ti del
With threat'ning glance the migh - ty powr's that are a -
l'i - spi - do a - spet - to er - gen - do ai dar - di al - ti del
With threat'ning glance the migh - ty powr's that are a -

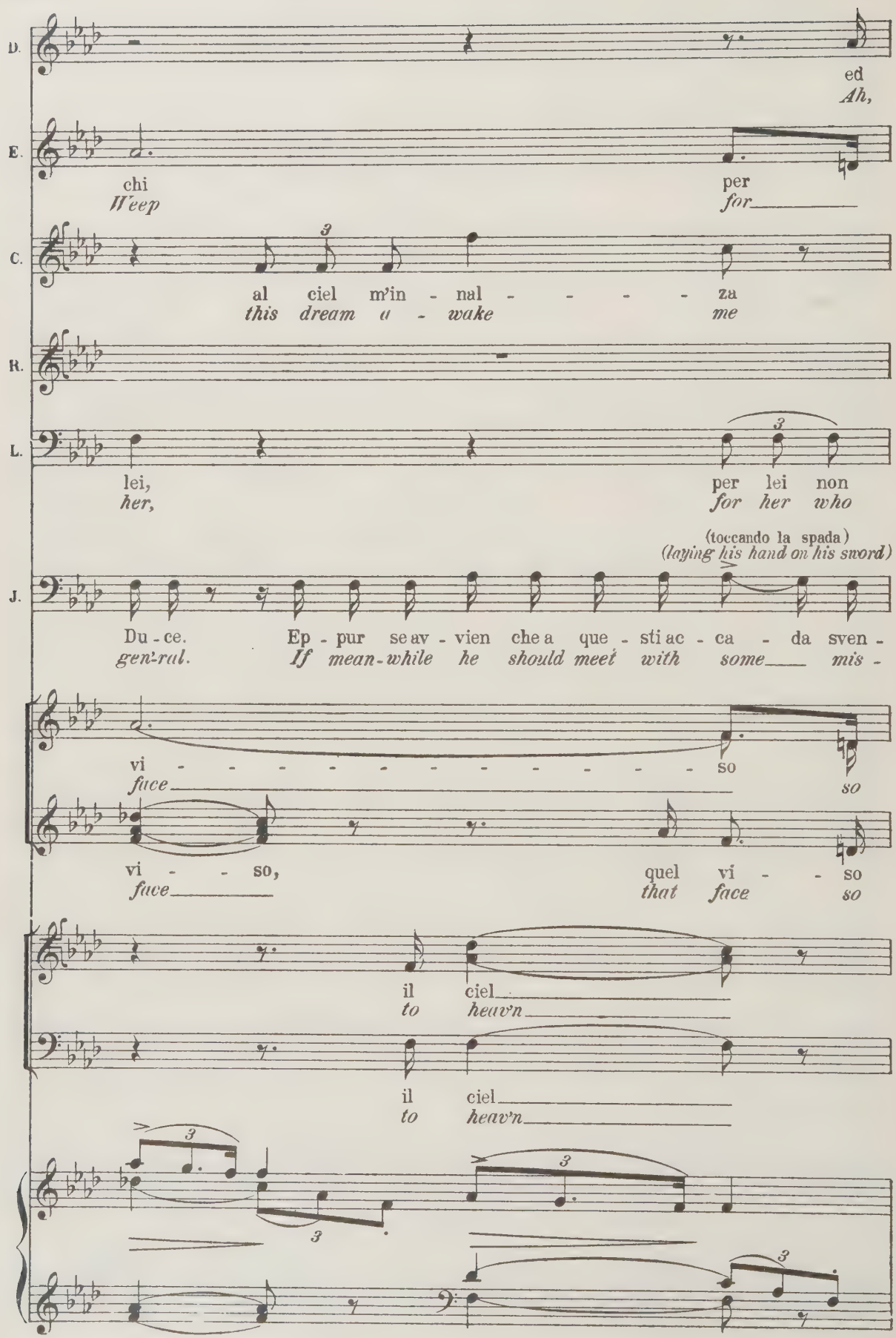

con espressione
D.
dì sul mio sor - - ri - - - so fio - -
light u - pon his brow His
E.
no, chi per lei non pian - ge non ha pie - -
Oh, weep for her who meek - ly Thus bears mis - -
C.
Que - sta che al ciel m'in - - nal - za è un' on - da d'u - ra -
And from this dream a - - wake me As with the thun - ders
R.
l'an - giol so - a - ve e bion - do scompar dal mio cam -
She whom my heart did wor - ship Has vanished from my
L.
e un te - ne - - ro còm - - pian - - -
Ah! could but my help a - - vail
J.
Vi - - - sta cru - del, vi - - - sta cru -
Ah! cru - el sight! Ah! cru - el
- gombra. Vi - sta cru - del, vi - sta cru -
certain! Ah! cru - el sight! Ah! cru - el
Sol, stra - zia coll' u - gna l'or - ri - do pet - to, fig - ge gli sguardi immo - ti al
bove. With clenched hands wild - ly He beats his bo - som, His eyes are fixed u - pon the
Sol, stra - zia coll' u - gna l'or - ri - do pet - to, fig - ge gli sguardi immo - ti al
bove. With clenched hands wild - ly He beats his bo - som, His eyes are fixed u - pon the
cresc.

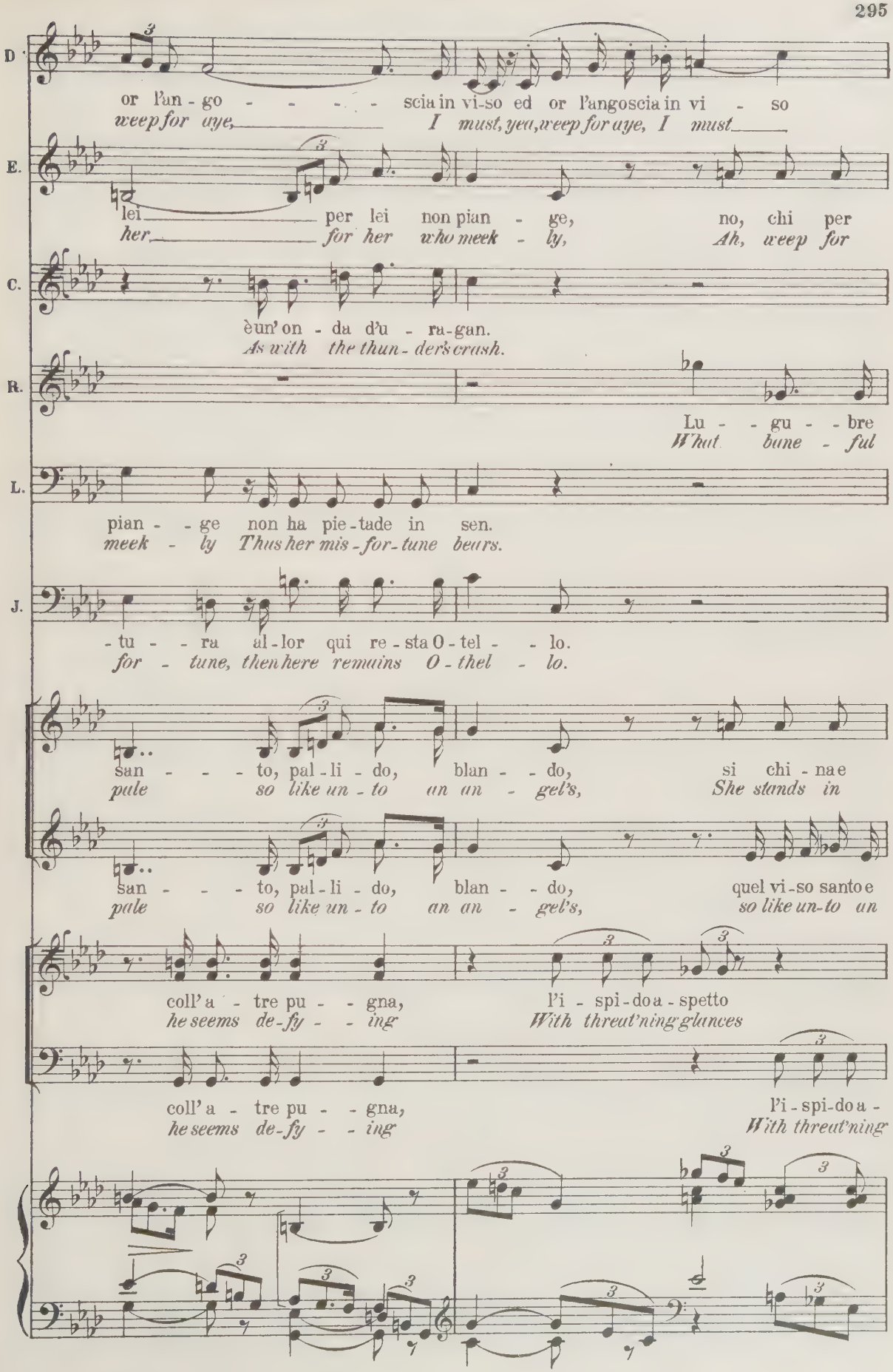

D.
-ria la speme e il ba - - - - cio e un
smile his ten-der gree - - - - ting, his
E.
- ta - de,
for - tune.
C.
- gan.
crush.
B.
- min.)
way.
(a Jago)
(to Iago)
(Ahi triste!
Too certain!
L.
to.
her,
(Ironicamente a Roderigo)
(ironically to Roderigo)
J.
(I so - gni tuoi sa-ranno in mar do - mani e tu sull' as-pra ter-ra! Ahi
Your true love will be on the sea to-morrow And you'll be left on dry land. Ah,
- del! vi - - sta cru - -
sight! Ah! cru - el
- del! ahi! vi - - - sta cru - -
sight! A - las! cru - el
suol,
ground.
pp
fig - - ge gli
His eyes are
suol,
ground.
fig - - - - ge gli
His eyes are
dim.
pp

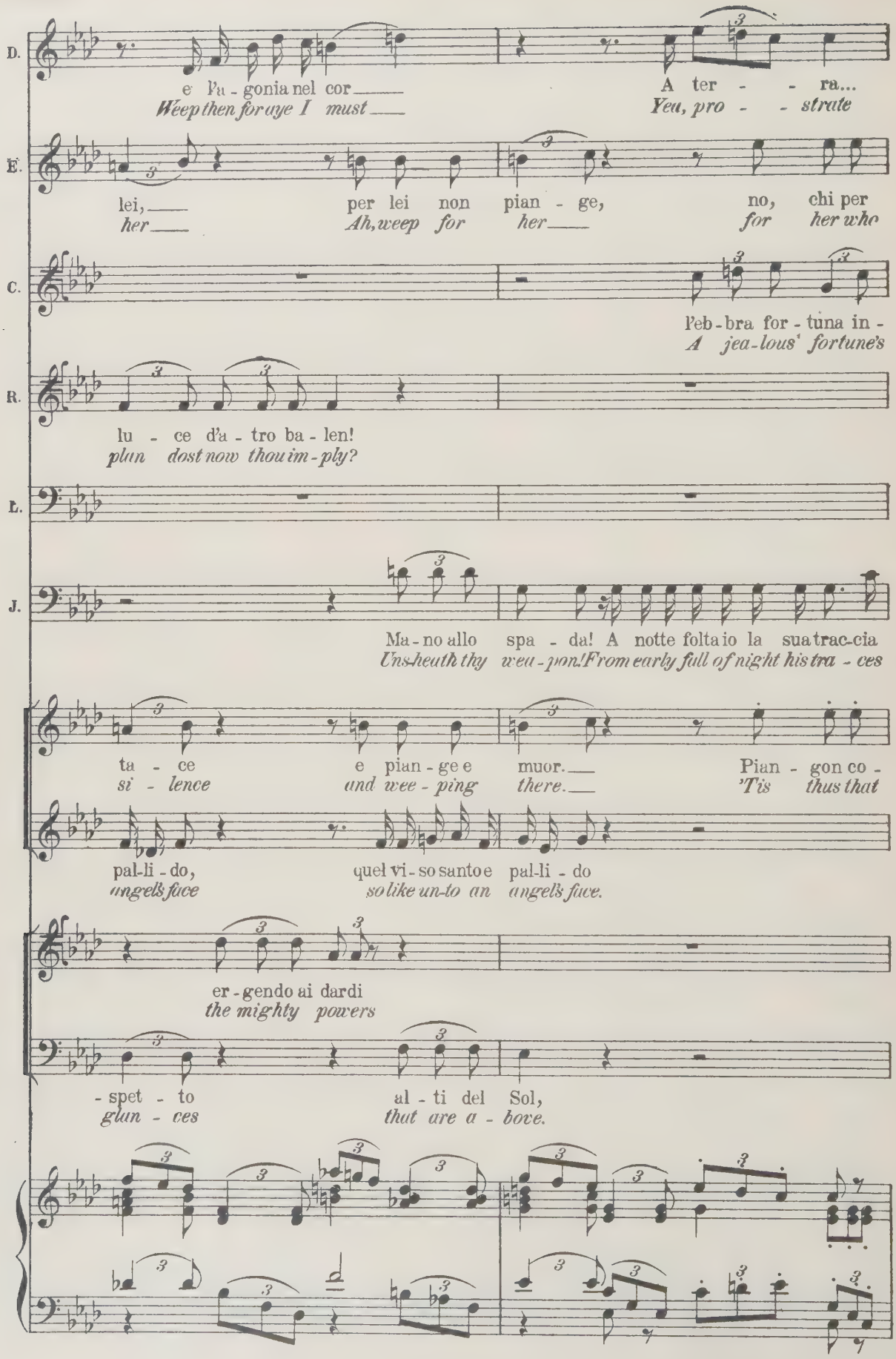

dolce
marcato
D.
dì sul mio sor - ri - so fio - ri -
kiss where are they now? The light
dolce
E.
no, chi per lei, chi non
Oh, weep for her who
dolce
C.
l'eb - - - - - bra for - tu - - - - na in -
A jeu - lous for - - - - tune's
R.
L.
stem - - - - pra del co - - - - re, del
Soon to re - gain, to re -
J.
stol - to! stol - to!
Coward! Coward!
Se vuoi tu puoi spe - rar;
For brave men there is hope;
- del! Ei la col - pì!
sight! Her face he struck!
- del! Ei la col - pì!
sight! Her face he struck!
sguar - di immo - - ti al suol.
fixed u - pon the ground.
sguar - di immo - - ti al suol.
fixed u - pon the ground.
dolcissimo

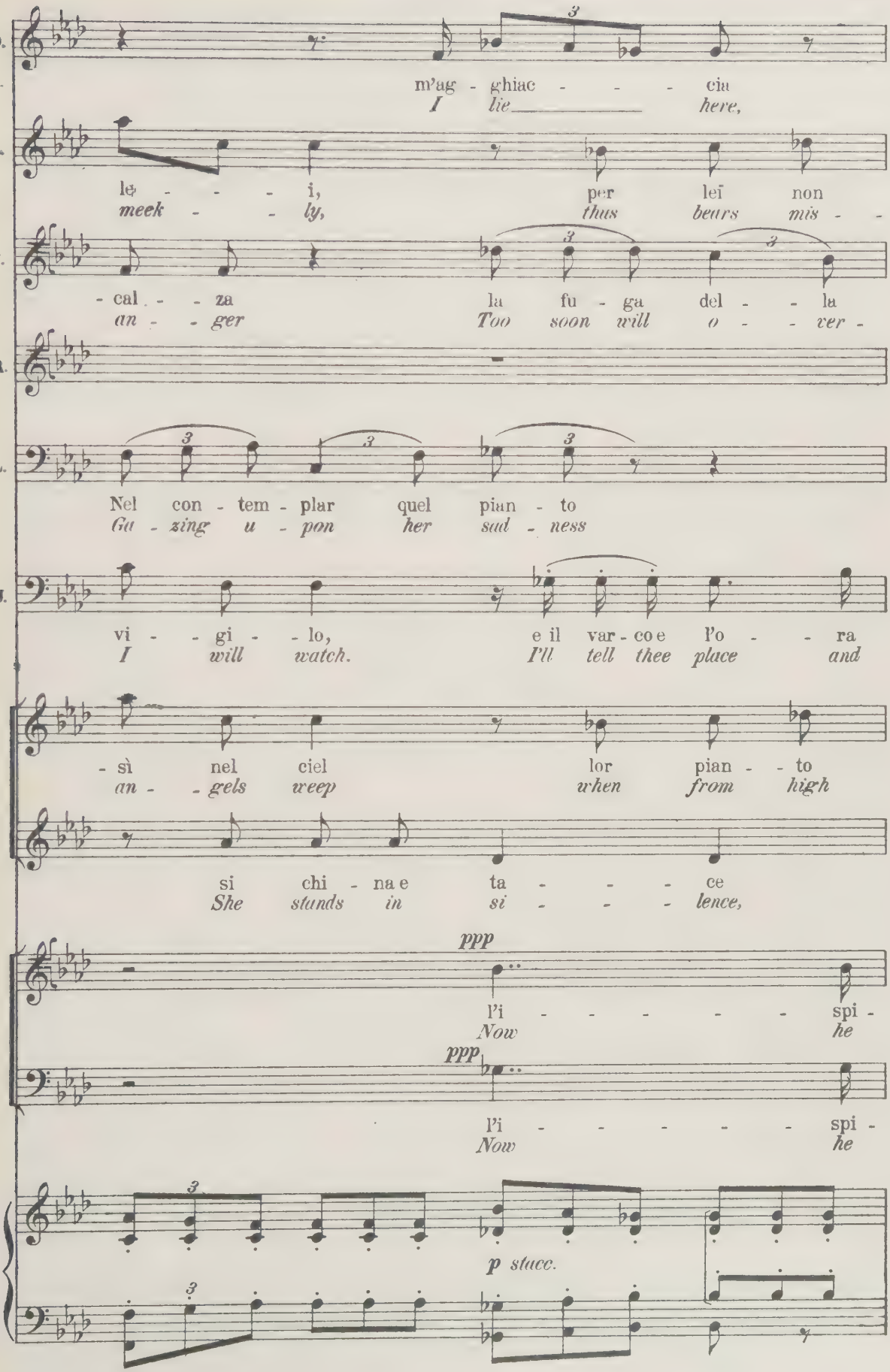

D.
- a la spe - - me, la speme eil ba - cio
u - - pon his brow, his ten-der gree - ting!
E.
pian - - - - ge non ha pie - ta - de,
meek - - - - ly thus bears mis - for - tune,
C.
- cal - - za la fu - ga, la fu - ga del - la
an - - ger Too soon, too soon it will o - ver -
R.
T'a-scol - to.
I hear thee,
L.
co - - - - re, del co - - - - re il
- gain, to re - gain his
J.
gli umani or - sù! cimenti af-fer-ra, e m'o - di.
bestir thee then, Use eve-ry ef-fort, and hear me!
dim.
diminuendo

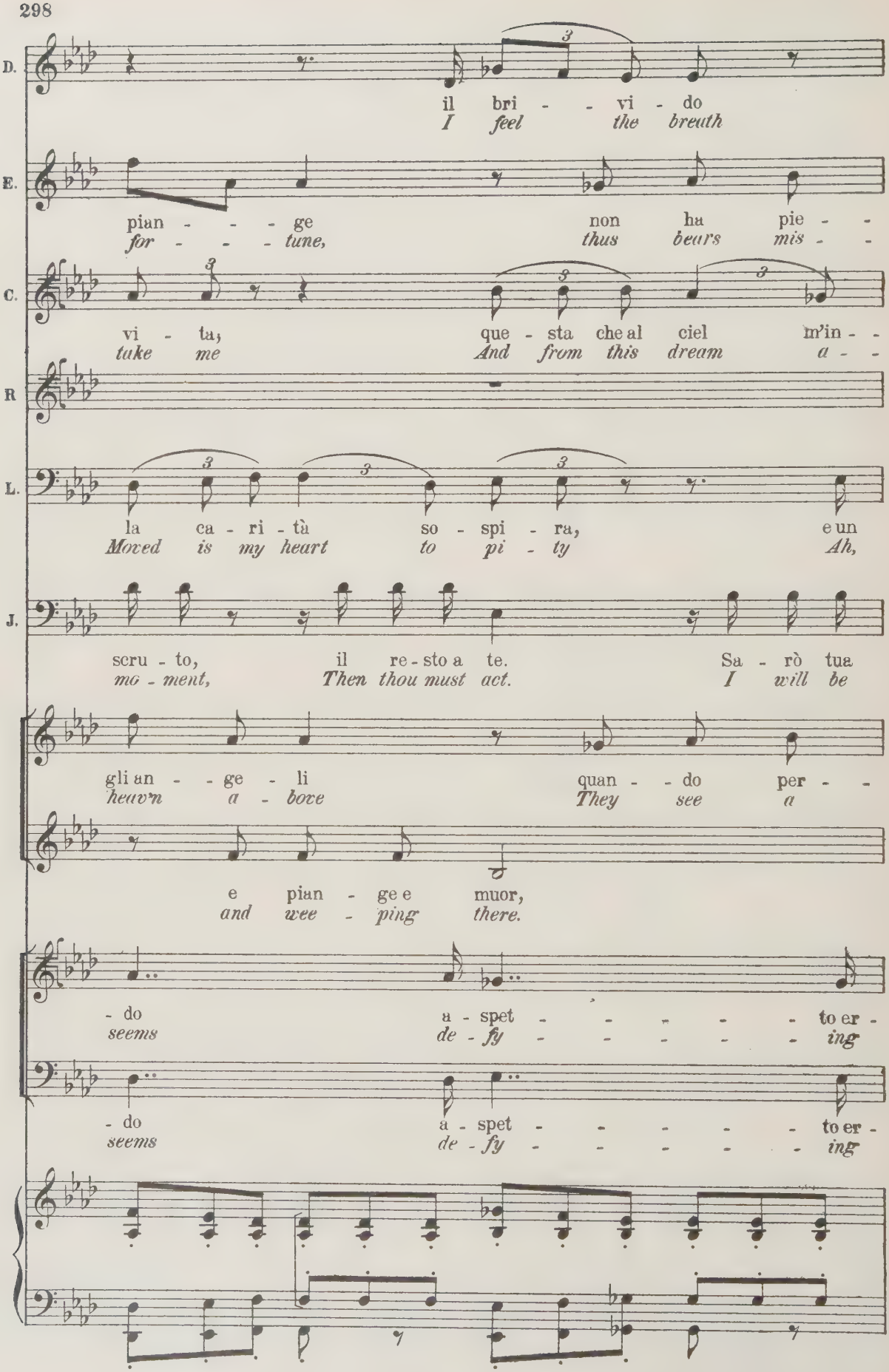

D.
E.
C.
R.
L.
J.
vi - ta;
-take me,
que - sta che al ciel,
And from this dream
gel.
love.
Chi per
Weep for
Col pri - mo al - bor sal - pa il va - scel - lo. Or Cas - sio è il
At break of day will sail the ves - sel. Then Cas - sio's
Quel
That
Quel
That
Sfi - - - da
Loo - - - king
Sfi - - - da
Loo - - - king
(come un lamento)
(like a sigh)
p
pp cresc.

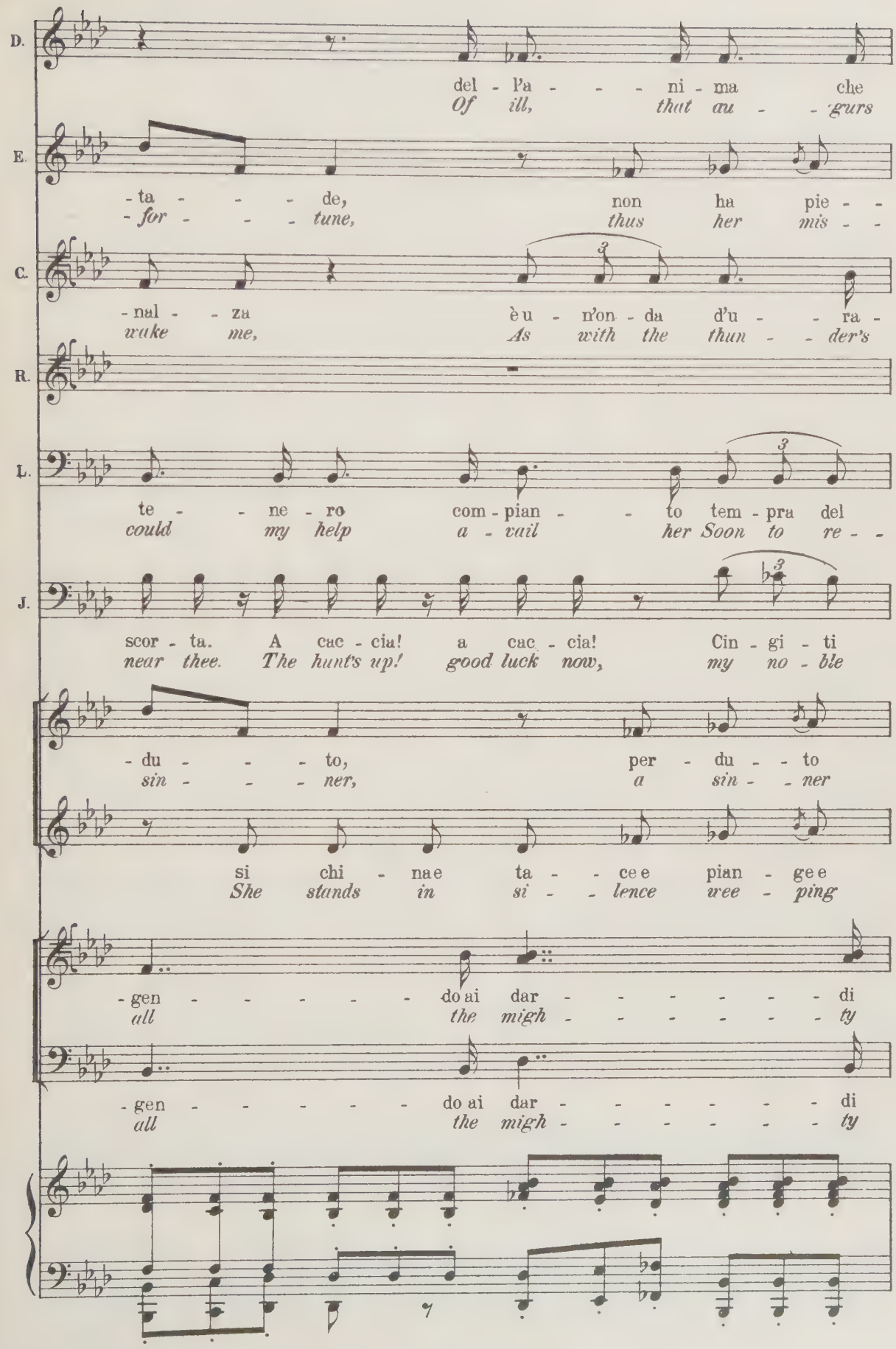

D.
ed
Ah,
E.
chi
Weep
per
for
C.
al ciel m'in - nal - - - - - za
this dream a - wake me
R.
L.
lei,
her,
per lei non
for her who
(toccando la spada)
(laying his hand on his sword)
J.
Du - ce.
gen'ral.
Ep - pur se av - vien che a que - sti ac - ca - da sven -
If mean-while he should meet with some mis -
vi - - - - - - - - - - - - so
face
so
vi - - so,
face
quel vi - - so
that face so
il ciel
to heav'n
il ciel
to heav'n
3
3
3
3
3

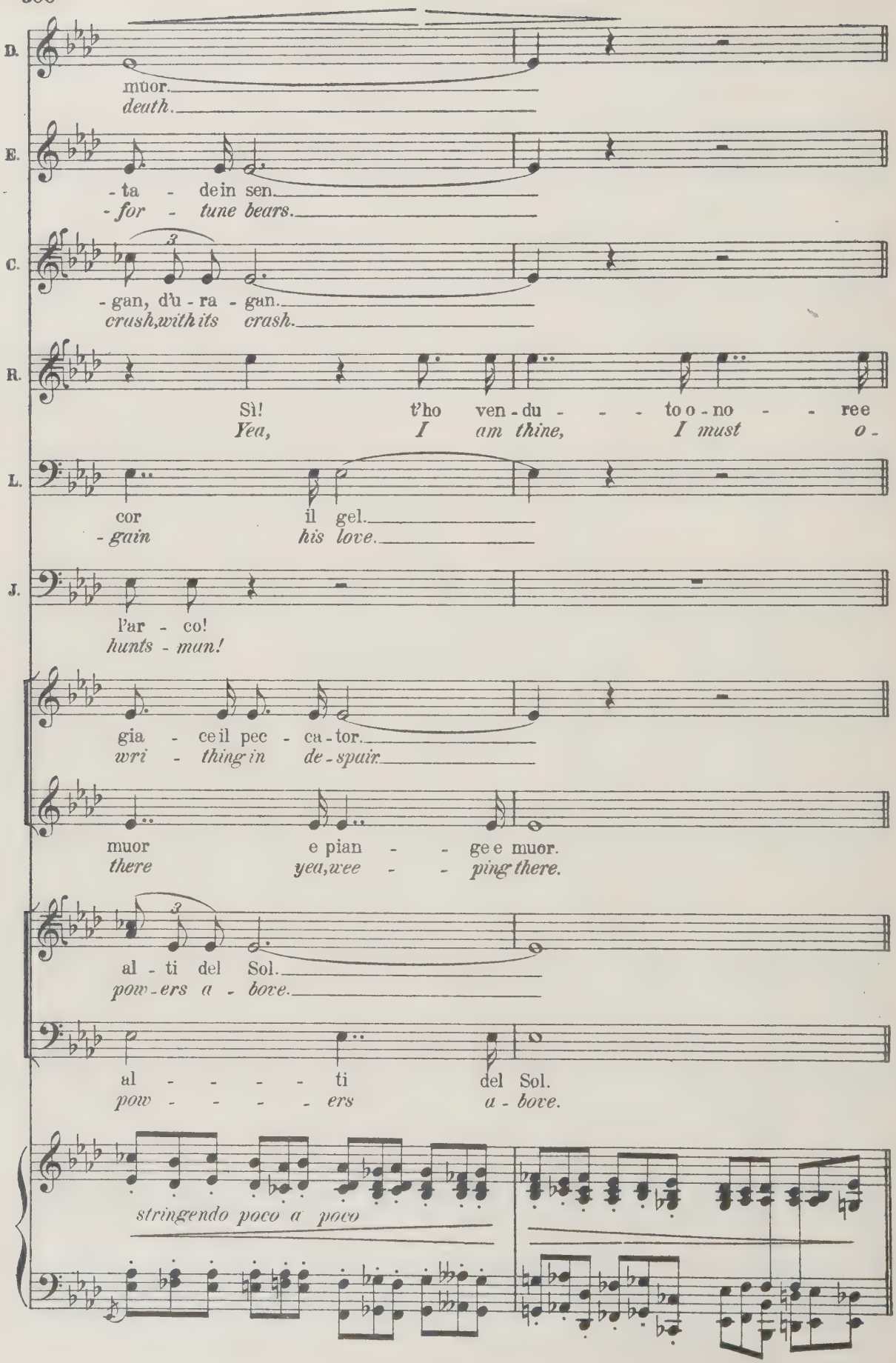

D.
or l'an - go - - - - - scia in vi-so ed or l'angoscia in vi - so
weep for aye, I must, yea, weep for aye, I must
E.
lei per lei non pian - ge, no, chi per
her for her who meek - ly, Ah, weep for
C.
èun' on - da d'u - ra-gan.
As with the thun - der's crash.
R.
Lu - - gu - - bre
What bune - ful
L.
pian - - ge non ha pie-tade in sen.
meek - ly Thus her mis - for-tune bears.
J.
- tu - - ra al-lor qui re - sta O-tel - - lo.
for - tune, then here remains O - thel - lo.
san - - - to, pal-li - do, blan - - do, si chi - nae
pale so like un - to an an - gel's, She stands in
san - - - to, pal-li - do, blan - - do, quel vi-so santo e
pale so like un - to an an - gel's, so like un-to an
coll' a - tre pu - - gna, l'i - spi-do a - spetto
he seems de-fy - - ing With threat'ning glances
coll' a - tre pu - - gna, l'i - spi-do a -
he seems de-fy - - ing With threat'ning

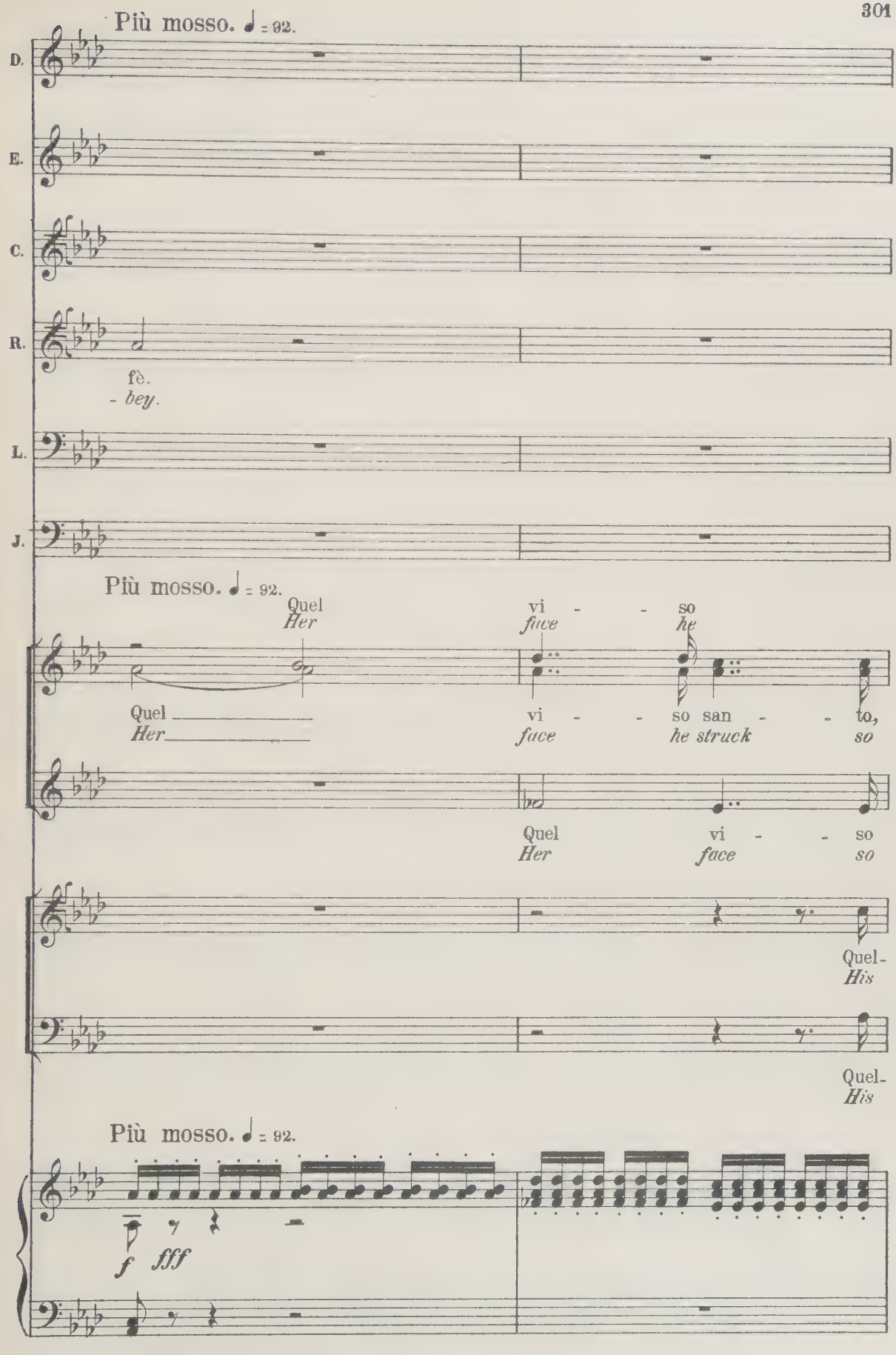

D.
e l'a - gonia nel cor
Weep then for aye I must
A ter - - ra...
Yea, pro - - strate
E.
lei,
her
per lei non
Ah, weep for
pian - ge,
her
no, chi per
for her who
C.
l'eb - bra for - tuna in -
A jea - lous' fortune's
R.
lu - ce d'a - tro ba - len!
plain dost now thou im - ply?
L.
J.
Ma - no allo spa - da! A notte folta io la sua trac - cia
Un - sheath thy wea - pon! From early full of night his tra - ces
ta - ce
si - lence
e pian - ge e
and wee - ping
muor.
there.
Pian - gon co -
'Tis thus that
pal - li - do,
angel's face
quel vi - so santo e pal - li - do
so like un - to an angel's face.
er - gendo ai dardi
the mighty powers
- spet - to
glan - ces
al - ti del Sol,
that are a - bove.

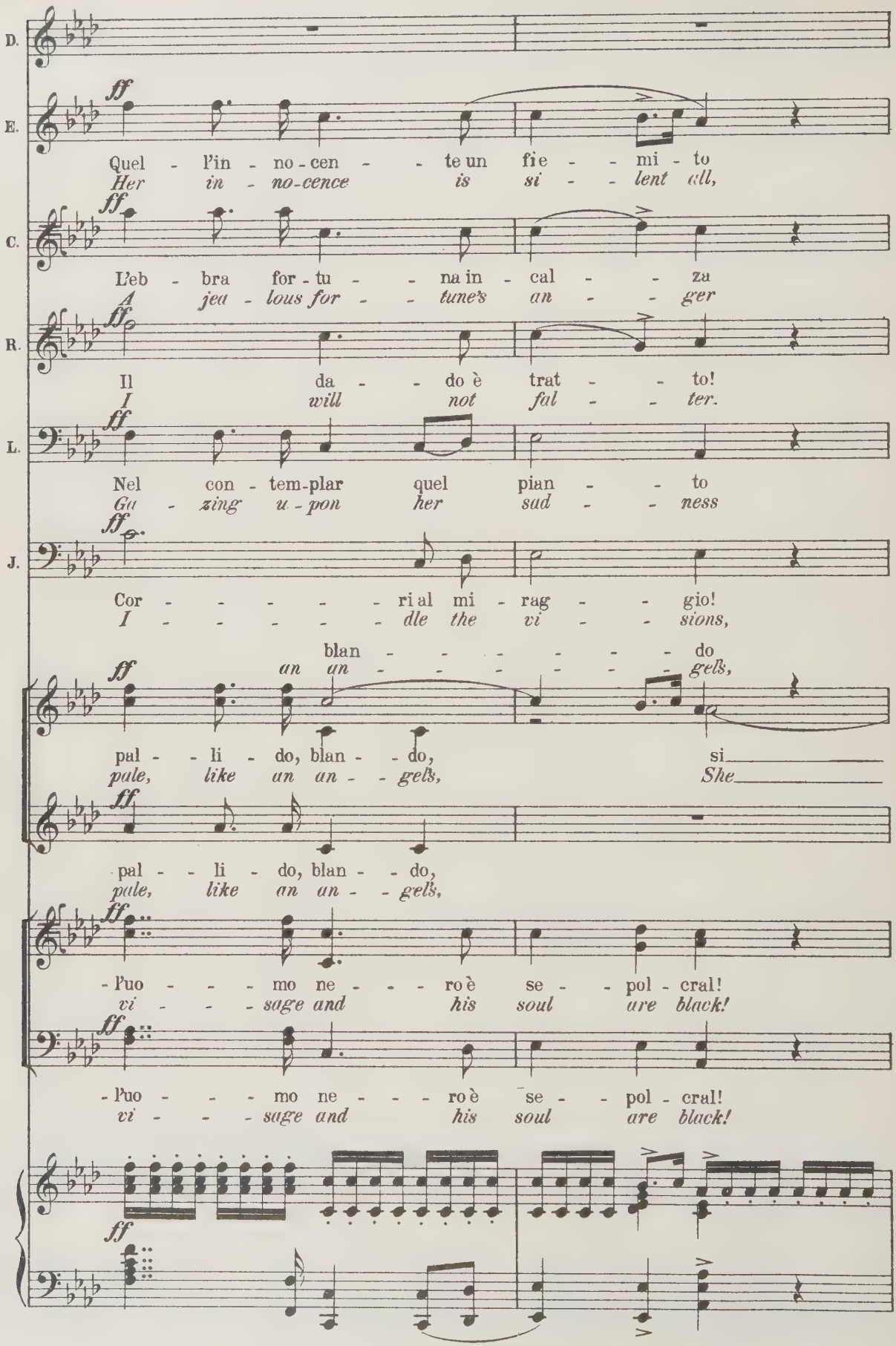

D.
m'ag - ghiac - - - cia
I lie here,
E.
le - - - i, per lei non
meek - - ly, thus bears mis - -
C.
- cal - - za la fu - ga del - - la
an - - ger Too soon will o - - ver -
R.
L.
Nel con - tem - plar quel pian - to
Ga - zing u - pon her sad - ness
J.
vi - - gi - - lo, e il var - co e l'o - - ra
I will watch. I'll tell thee place and
- sì nel ciel lor pian - - to
an - - gels weep when from high
si chi - na e ta - - - ce
She stands in si - - - lence,
ppp
l'i - - - - - - spi -
Now he
ppp
l'i - - - - - - spi -
Now he
p stacc.

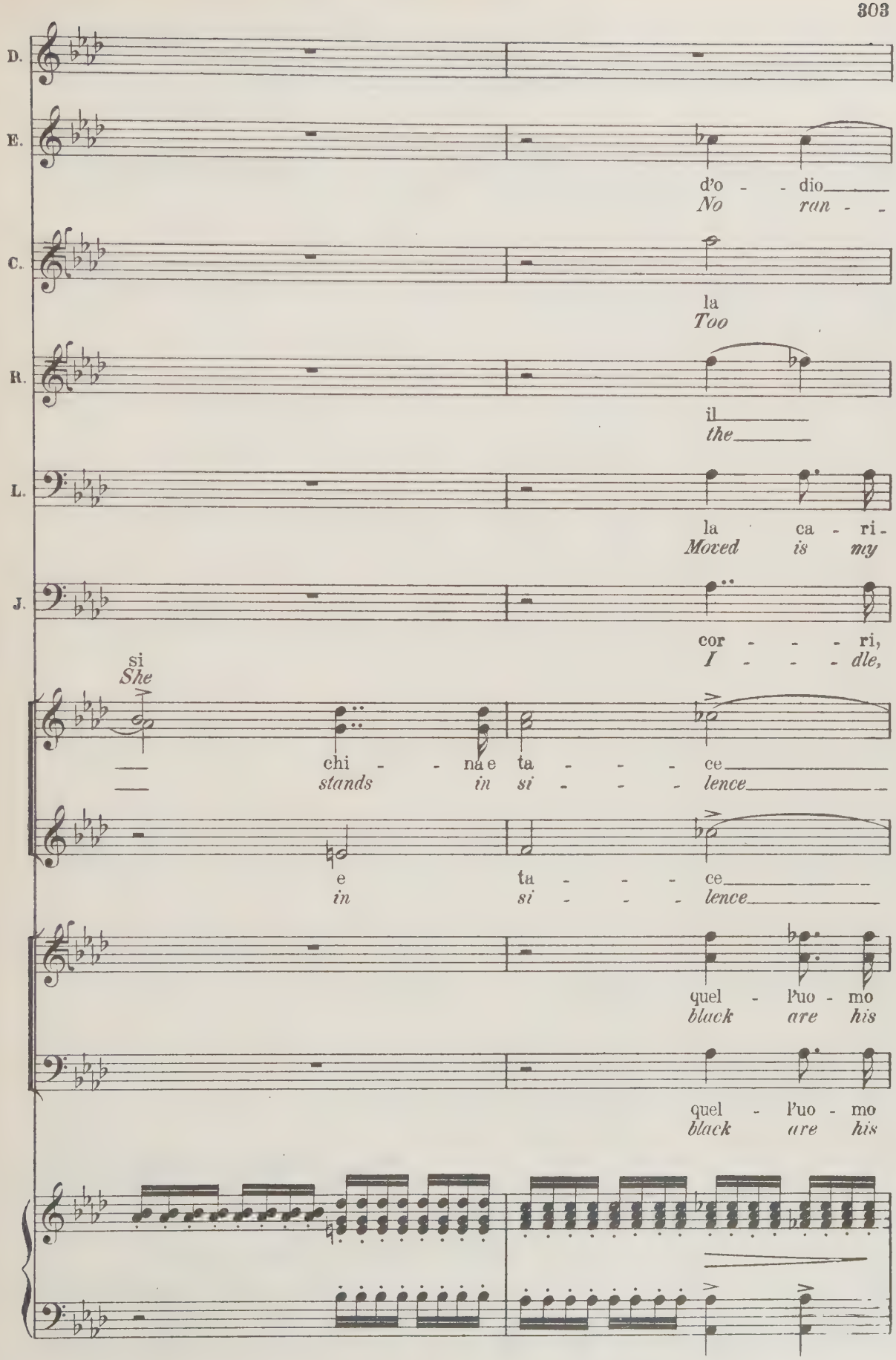

D.
il bri - - vi - do
I feel the breath
E.
pian - - - ge non ha pie - -
for - - - tune, thus bears mis - -
C.
vi - ta; que - sta che al ciel m'in - -
take me And from this dream a - -
R
L.
la ca - ri - tà so - spi - ra, e un
Moved is my heart to pi - ty Ah,
J.
scru - to, il re - sto a te. Sa - rò tua
mo - ment, Then thou must act. I will be
gli an - - ge - li quan - - do per - -
heav'n a - bove They see a
e pian - ge e muor,
and wee - ping there.
- do a - spet - - - - - to er -
seems de - fy - - - - - ing
- do a - spet - - - - - to er -
seems de - fy - - - - - ing

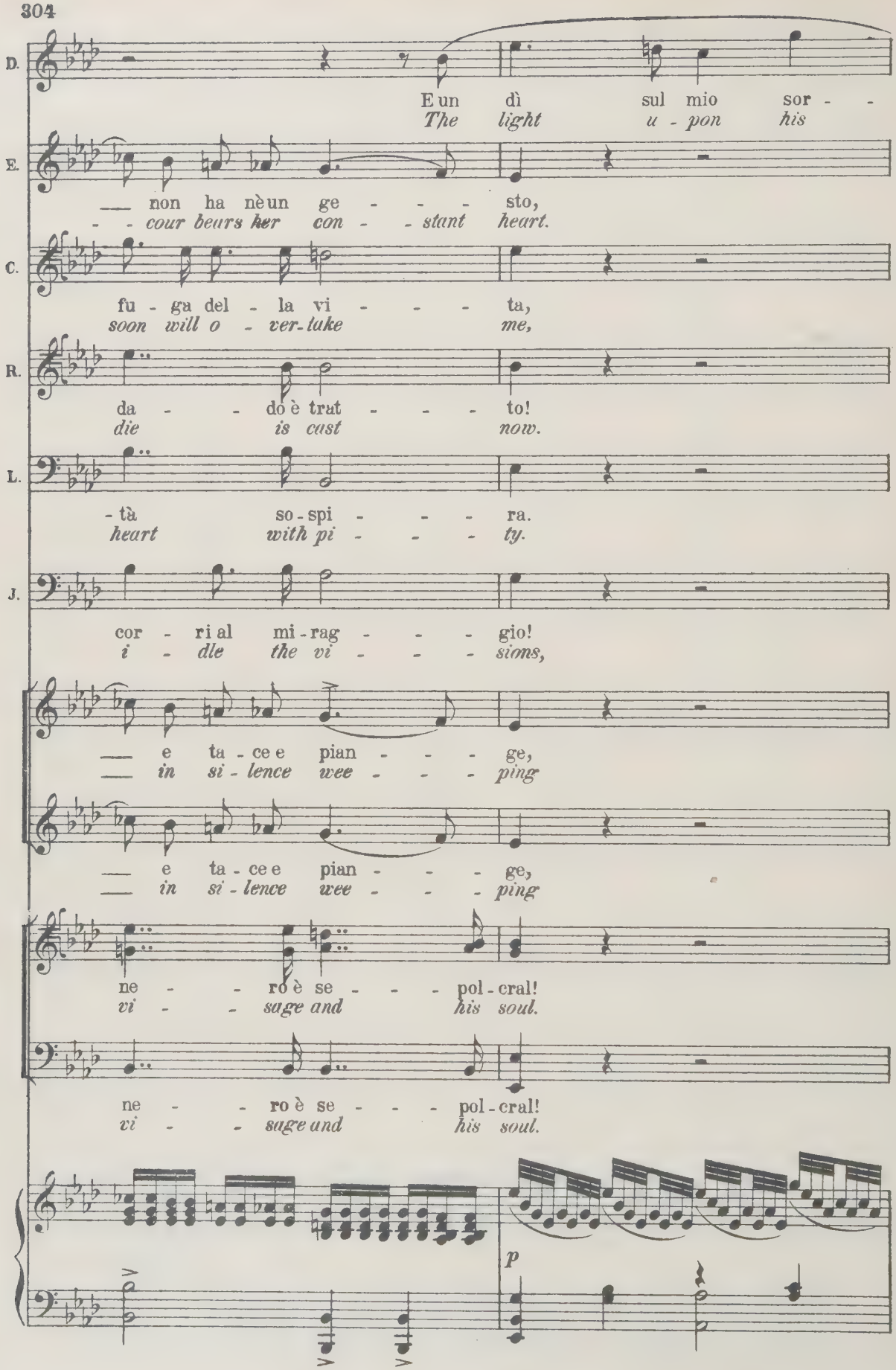

D.
del - l'a - - - ni - ma che
Of ill, that au - - gurs
E.
- ta - - - de, non ha pie - -
- for - - - tune, thus her mis - -
C.
- nal - - za è u - n'on - da d'u - - ra -
wake me, As with the thun - - der's
R.
L.
te - - ne - ro com - pian - - to tem - pra del
could my help a - vail her Soon to re - -
J.
scor - ta. A cac - cia! a cac - cia! Cin - gi - ti
near thee. The hunt's up! good luck now, my no - ble
- du - - - to, per - du - - to
sin - - - ner, a sin - - ner
si chi - nae ta - - ce e pian - ge e
She stands in si - - lence wee - ping
- gen - - - - - - do ai dar - - - - - - - di
all the migh - - - - - - - ty
- gen - - - - - - do ai dar - - - - - - - di
all the migh - - - - - - - ty

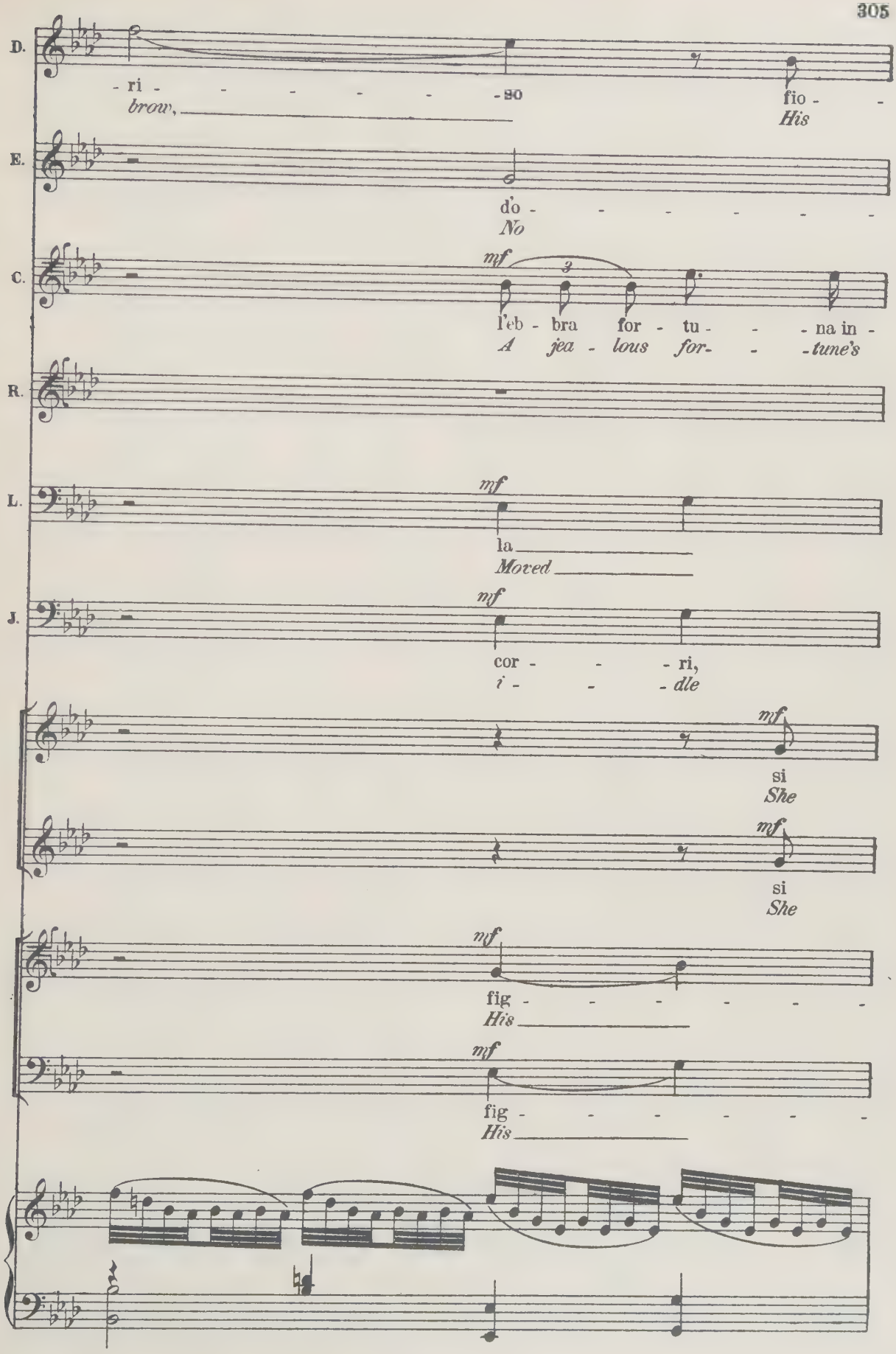

B.
muor.
death.
E.
-ta - dein sen.
-for - tune bears.
C.
-gan, d'u-ra - gan.
crash, with its crash.
R.
Sì! t'ho ven-du - - - to o-no - - ree
Yea, I am thine, I must o-
L.
cor il gel.
-gain his love.
J.
l'ar - co!
hunts - man!
gia - ce il pec - ca-tor.
wri - thing in de-spair.
muor e pian - - ge e muor.
there yea, wee - - ping there.
al - ti del Sol.
pow-ers a - bove.
al - - - - - ti del Sol.
pow - - - - - ers a - bove.
stringendo poco a poco

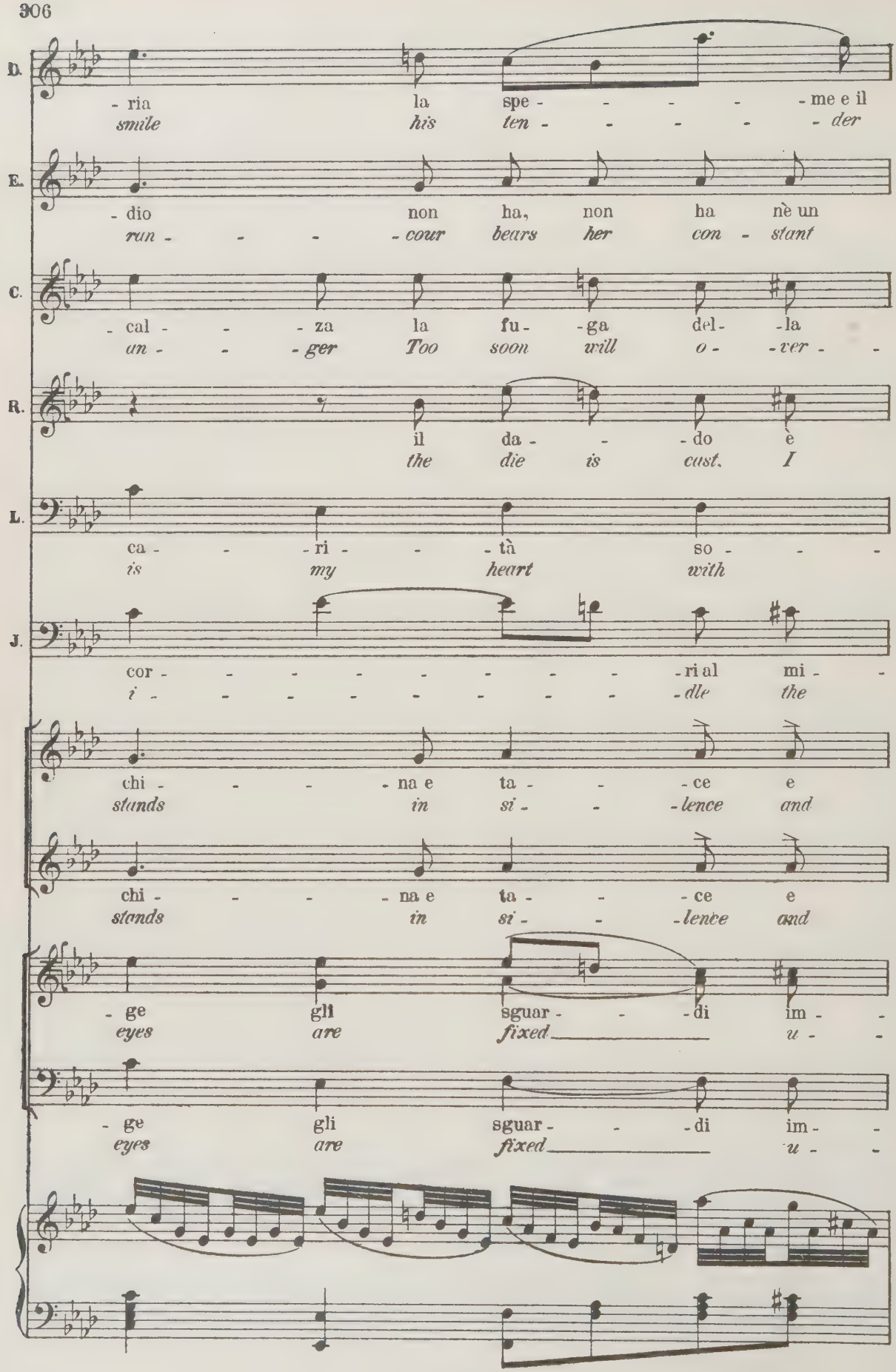

Più mosso. ♩ = 92.
D.
E.
C.
R.
fè.
- bey.
L.
J.
Più mosso. ♩ = 92.
Quel
Her
vi - - so
face he
Quel
Her
vi - - so san - - to,
face he struck so
Quel vi - - so
Her face so
Quel-
His
Quel-
His
Più mosso. ♩ = 92.
f fff

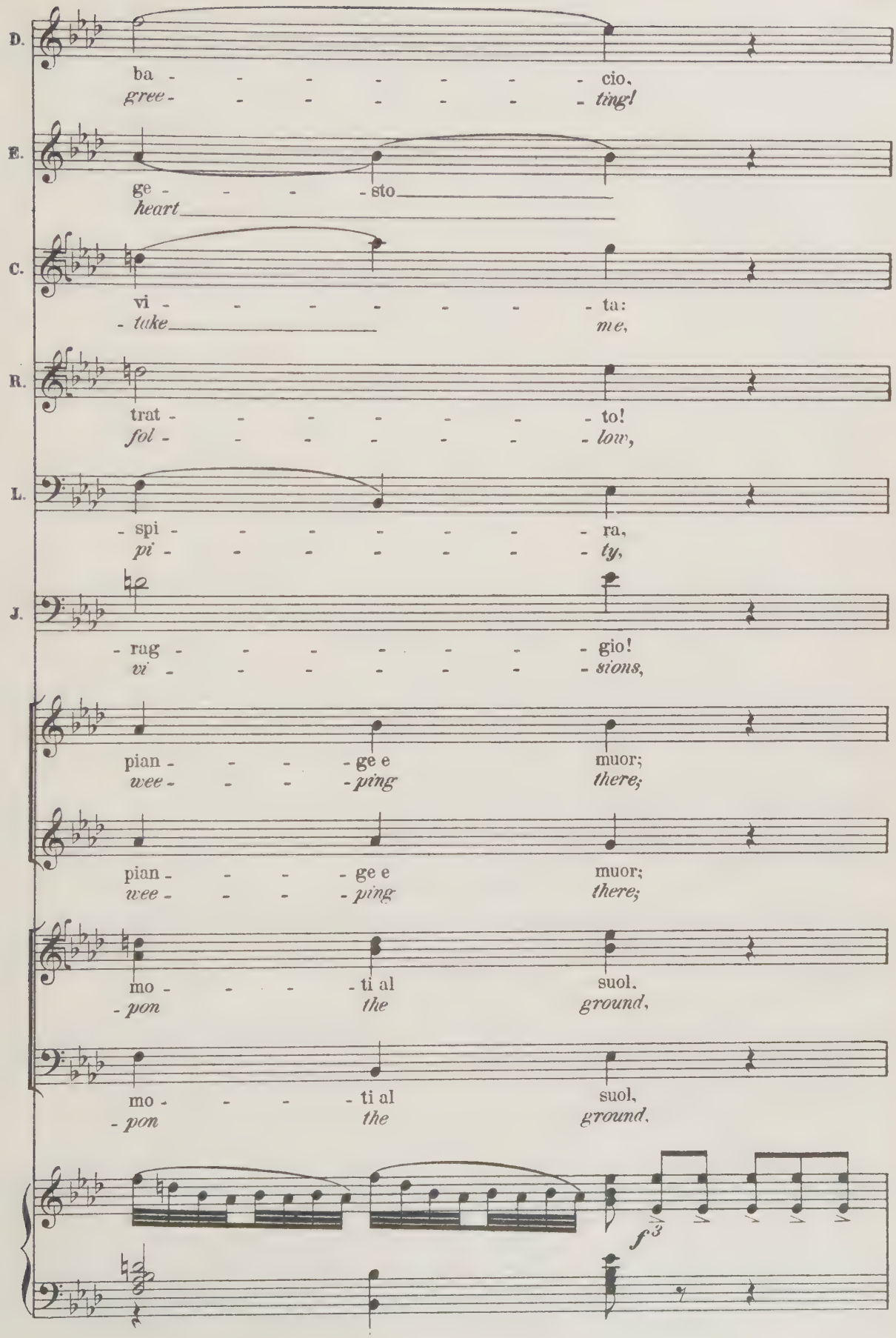

D.
E.
C.
R.
L.
J.
ff
Quel - l'in - no - cen - - te un fie - - mi - to
Her in - no-cence is si - - lent all,
L'eb - bra for - tu - - na in - cal - - za
A jea - lous for - - tune's an - - ger
Il da - - do è trat - - to!
I will not fal - - ter.
Nel con - tem-plar quel pian - - to
Ga - zing u - pon her sad - - ness
Cor - - - - - ri al mi - rag - - gio!
I - - - - - dle the vi - - sions,
blan - - - - - - - do
an an - - - - - - - gels,
pal - - li - do, blan - - do,
pale, like an an - - gels,
si
She
pal - - li - do, blan - - do,
pale, like an an - - gels,
- l'uo - - - mo ne - - - ro è se - - pol - cral!
vi - - - sage and his soul are black!
- l'uo - - - mo ne - - - ro è se - - pol - cral!
vi - - - sage and his soul are black!

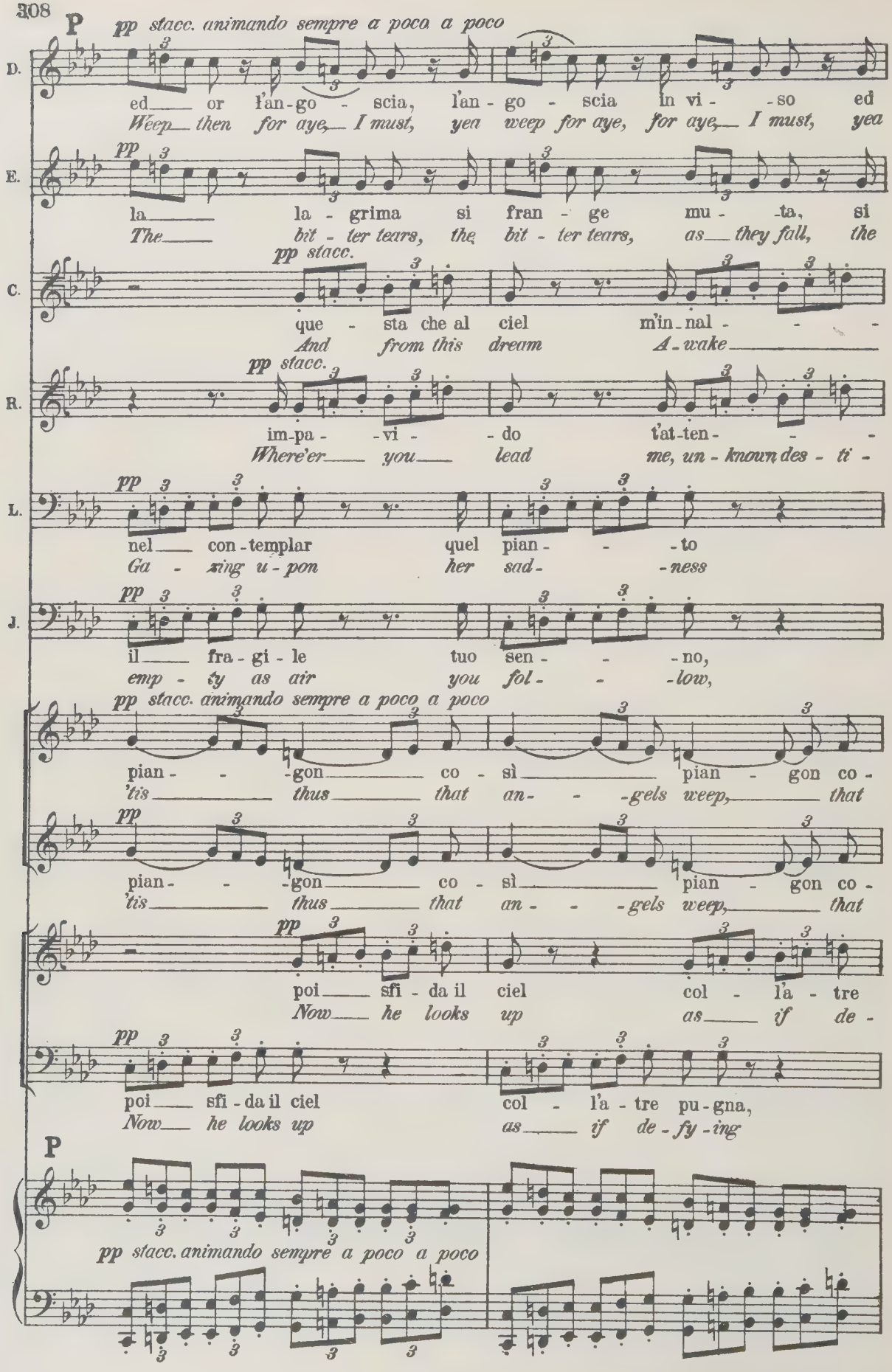

D.
E.
d'o - - dio
No ran - -
C.
la
Too
R.
il
the
L.
la ca - ri -
Moved is my
J.
cor - - - ri,
I - - - dle,
si
She
chi - - na e ta - - - ce
stands in si - - - lence
e ta - - - ce
in si - - - lence
quel - l'uo - mo
black are his
quel - l'uo - mo
black are his

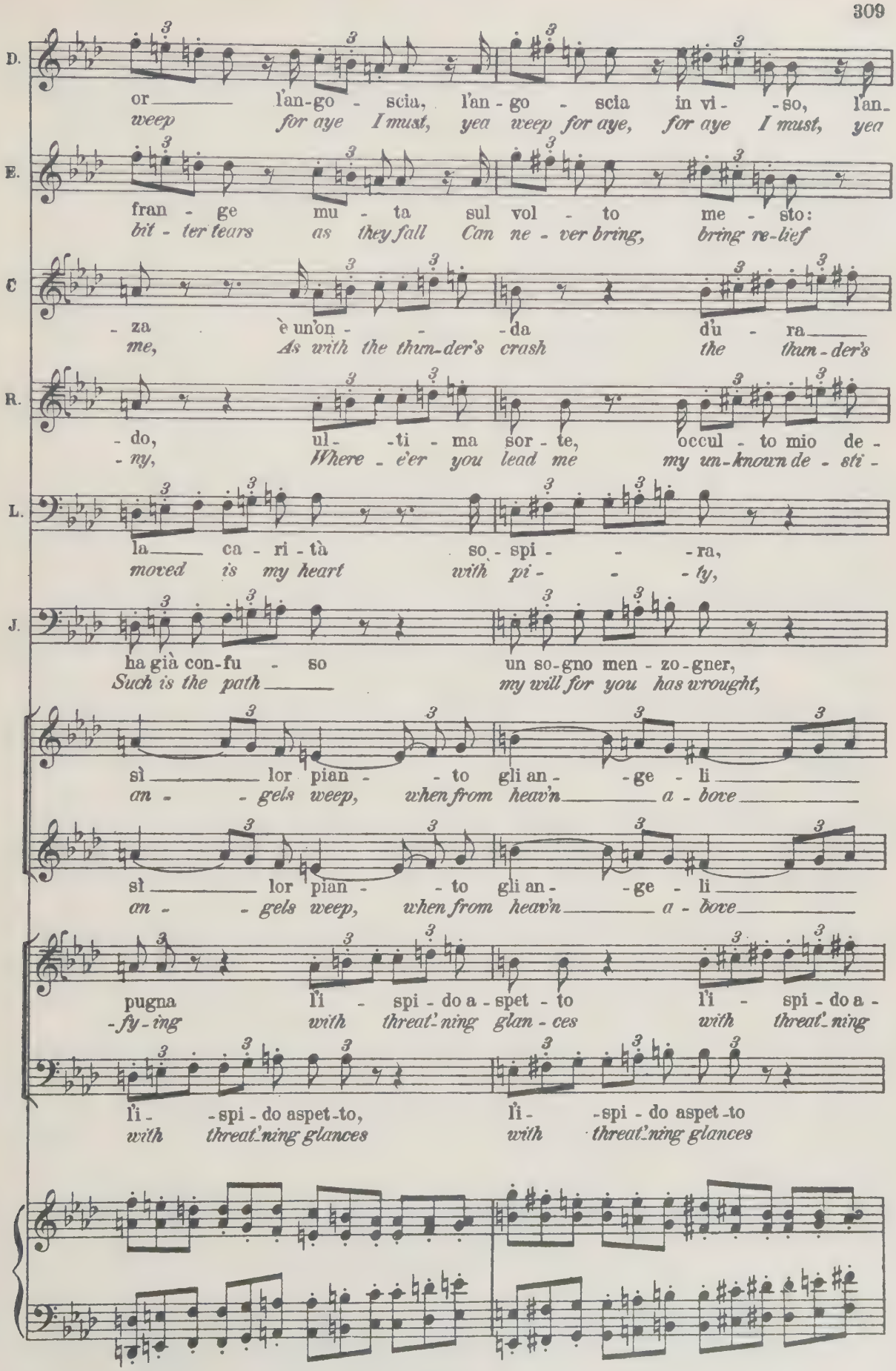

D.
E un dì sul mio sor - -
The light u - pon his
E.
— non ha nè un ge - - - sto,
- - cour beurs her con - - stant heart.
C.
fu - ga del - la vi - - - ta,
soon will o - ver-take me,
R.
da - - do è trat - - - to!
die is cast now.
L.
- tà so - spi - - - ra.
heart with pi - - - ty.
J.
cor - ri al mi - rag - - - gio!
i - dle the vi - - - sions,
— e ta - ce e pian - - - ge,
— in si - lence wee - - - ping
— e ta - ce e pian - - - ge,
— in si - lence wee - - - ping
ne - - ro è se - - - pol - cral!
vi - - sage and his soul.
ne - - ro è se - - - pol - cral!
vi - - sage and his soul.
p

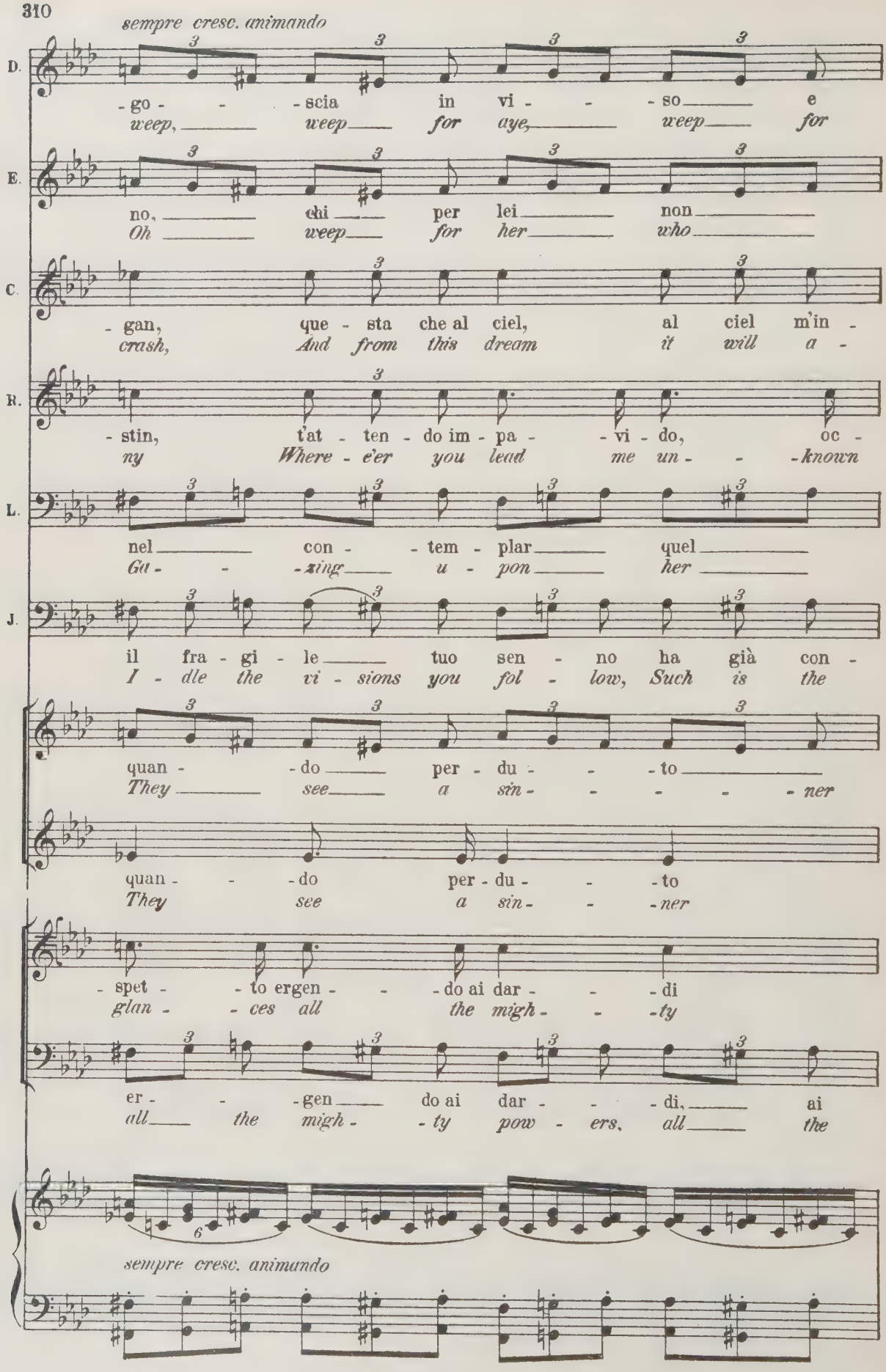

D.
- ri - - - - - - 80
brow,
fio - -
His
E.
do - - - - - - - -
No
C.
mf
3
l'eb - bra for - tu - - - na in -
A jea - lous for- - - tune's
R.
L.
mf
la
Moved
J.
mf
cor - - - ri,
i - - - dle
mf
si
She
mf
si
She
mf
fig - - - - - - -
His
mf
fig - - - - - - -
His

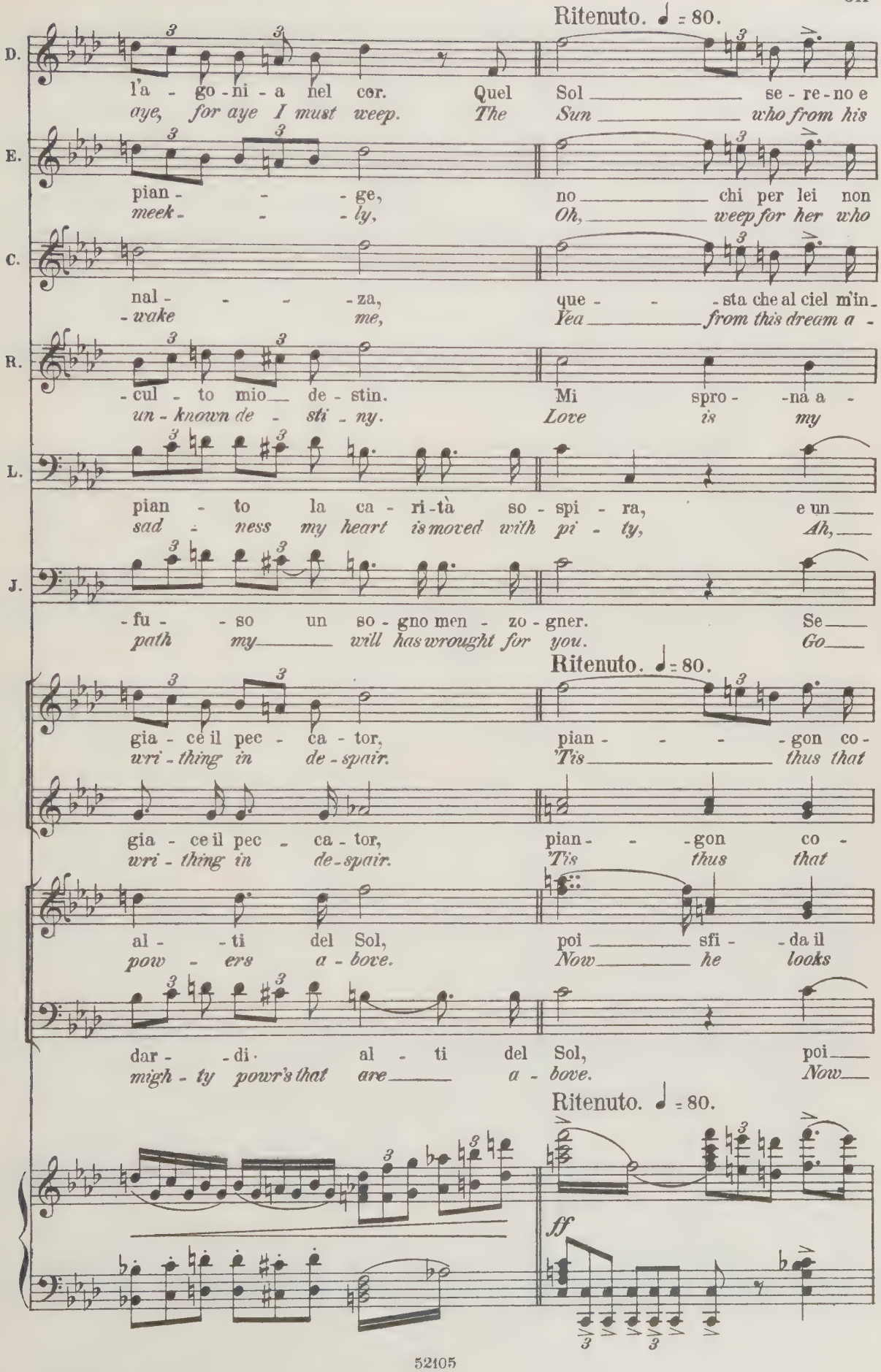

D.
- ria la spe - - - - - me e il
smile his ten - - - - - der
E.
- dio non ha, non ha nè un
ran - - - - cour bears her con - stant
C.
- cal - - - za la fu - ga del - la
un - - - ger Too soon will o - - ver - -
R.
il da - - do è
the die is cast. I
L.
ca - - - ri - - tà so - - -
is my heart with
J.
cor - - - - - - - - - ri al mi -
i - - - - - - - - - dle the
chi - - - - na e ta - - - ce e
stands in si - - - lence and
chi - - - - na e ta - - - ce e
stands in si - - - lence and
- ge gli sguar - - - di im -
eyes are fixed u -
- ge gli sguar - - - di im -
eyes are fixed u -

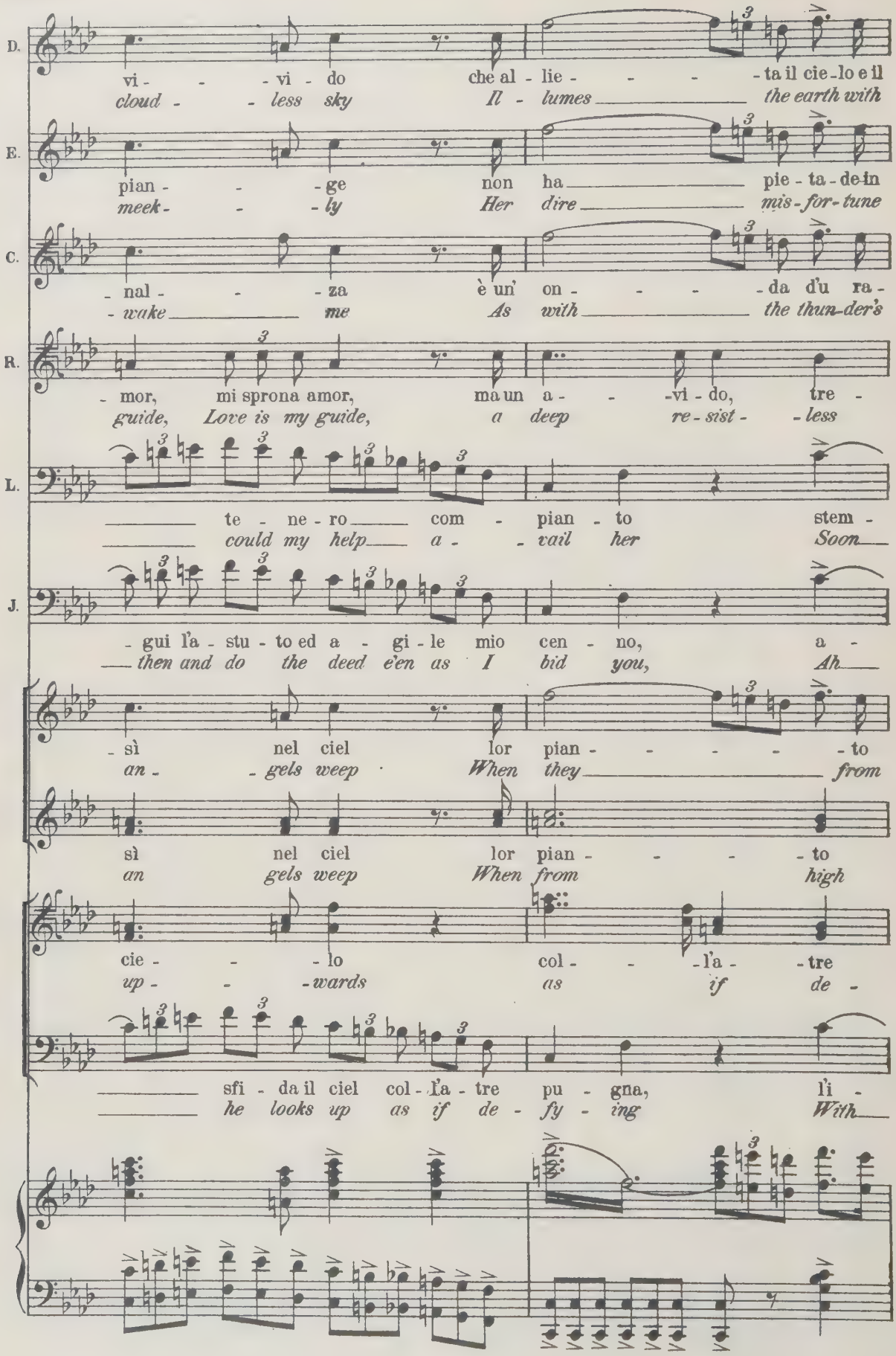

D.
ba - - - - - - - cio.
gree - - - - - - - ting!
E.
ge - - - - sto
heart
C.
vi - - - - - - - ta:
- take me,
R.
trat - - - - - - - to!
fol - - - - - - - low,
L.
- spi - - - - - - - ra,
pi - - - - - - - ty,
J.
- rag - - - - - - - gio!
vi - - - - - - - sions,
pian - - - - ge e muor;
wee - - - - ping there;
pian - - - - ge e muor;
wee - - - - ping there;
mo - - - - ti al suol.
- pon the ground,
mo - - - - ti al suol,
- pon the ground.
f 3

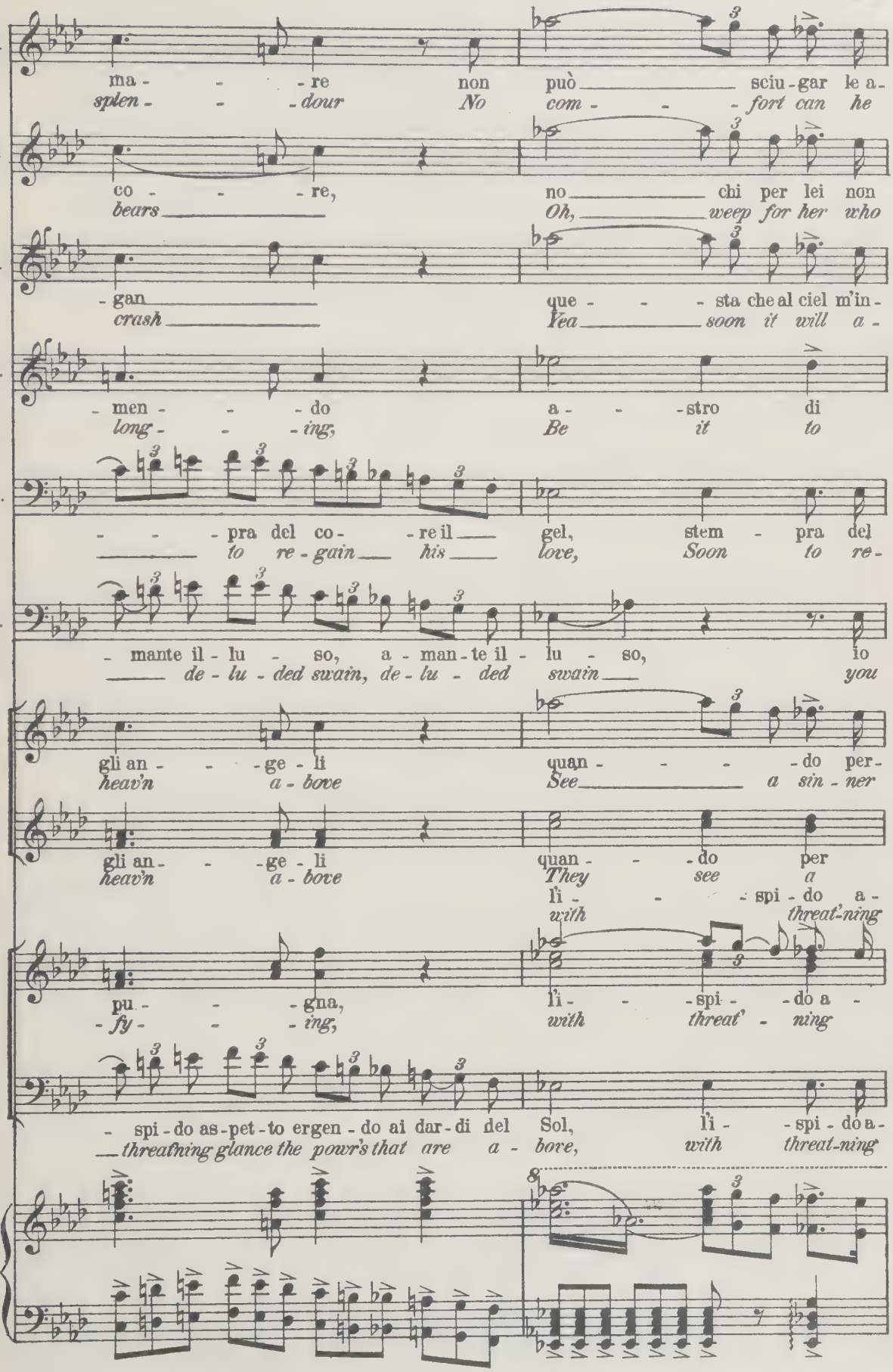

P
pp stacc. animando sempre a poco a poco
D.
ed or l'an-go-scia, l'an-go-scia in vi-so ed
Weep then for aye, I must, yea weep for aye, for aye, I must, yea
E.
pp
la la-grima si fran-ge mu-ta, si
The bit-ter tears, the bit-ter tears, as they fall, the
C.
pp stacc.
que-sta che al ciel m'in-nal-
And from this dream A-wake
R.
pp stacc.
im-pa-vi-do t'at-ten-
Where'er you lead me, un-known des-ti-
L.
pp
nel con-templar quel pian-to
Ga-zing u-pon her sad-ness
J.
pp
il fra-gi-le tuo sen-no,
emp-ty as air you fol-low,
pp stacc. animando sempre a poco a poco
pian-gon co-sì pian-gon co-
'tis thus that an-gels weep, that
pp
pian-gon co-sì pian-gon co-
'tis thus that an-gels weep, that
pp
poi sfi-da il ciel col-l'a-tre
Now he looks up as if de-
pp
poi sfi-da il ciel col-l'a-tre pu-gna,
Now he looks up as if de-fy-ing
P
pp stacc. animando sempre a poco a poco

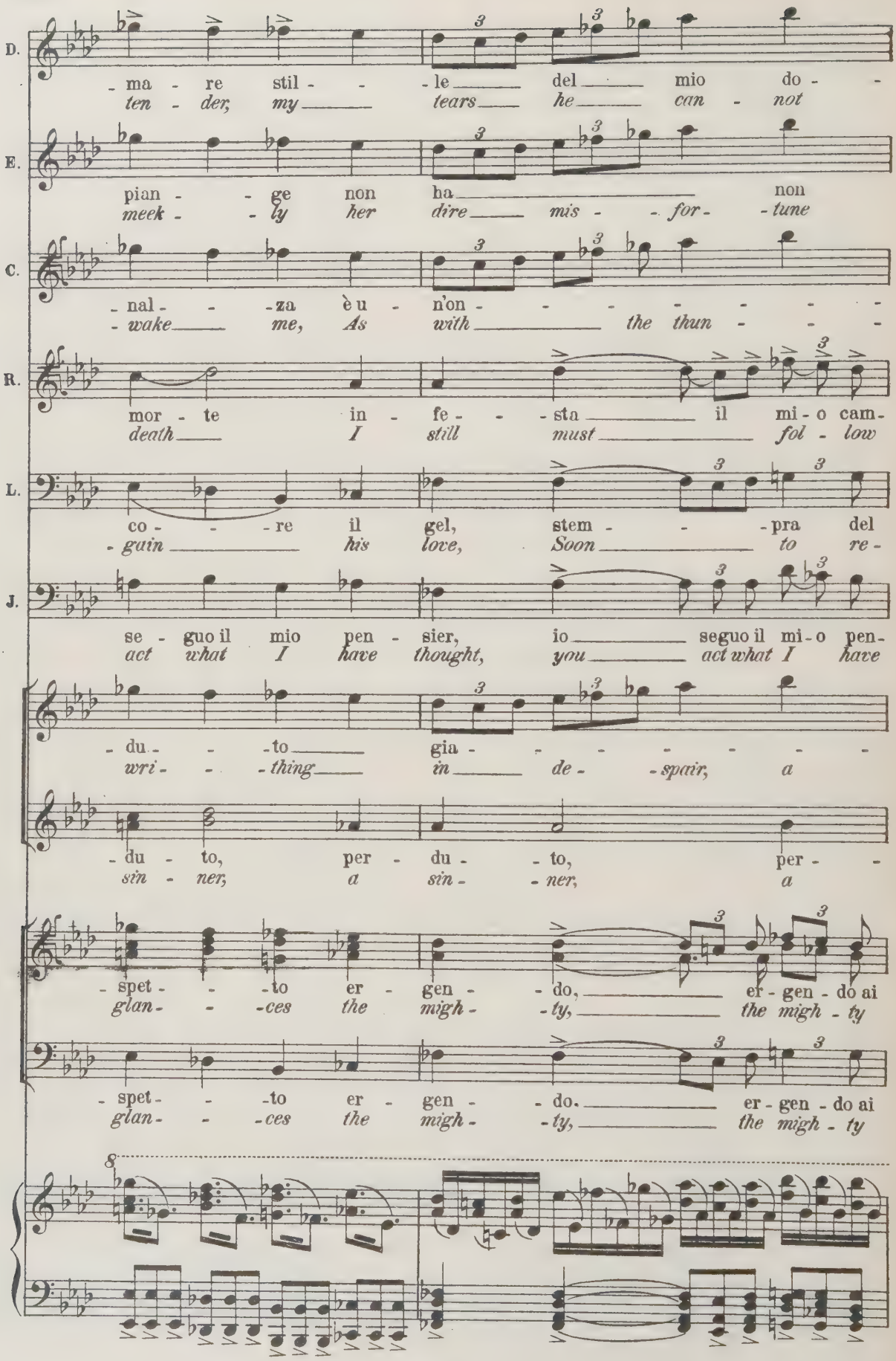

D.
or l'an-go - scia, l'an - go - scia in vi - so, l'an-
weep for aye I must, yea weep for aye, for aye I must, yea
E.
fran - ge mu - ta sul vol - to me - sto:
bit - ter tears as they fall Can ne - ver bring, bring re-lief
C
- za è un'on - - da d'u - ra
me, As with the thun-der's crash the thun-der's
R.
- do, ul - ti - ma sor - te, occul - to mio de -
- ny, Where - e'er you lead me my un-known de - sti -
L.
la ca - ri - tà so - spi - - ra,
moved is my heart with pi - - ty,
J.
ha già con-fu - so un so-gno men - zo-gner,
Such is the path my will for you has wrought,
sì lor pian - - to gli an - - ge - li
an - - gels weep, when from heav'n a - bove
sì lor pian - - to gli an - - ge - li
an - - gels weep, when from heav'n a - bove
pugna l'i - spi - do a - spet - to l'i - spi - do a -
-fy-ing with threat'-ning glan - ces with threat'-ning
l'i - - spi - do aspet-to, l'i - - spi - do aspet-to
with threat'-ning glances with threat'-ning glances

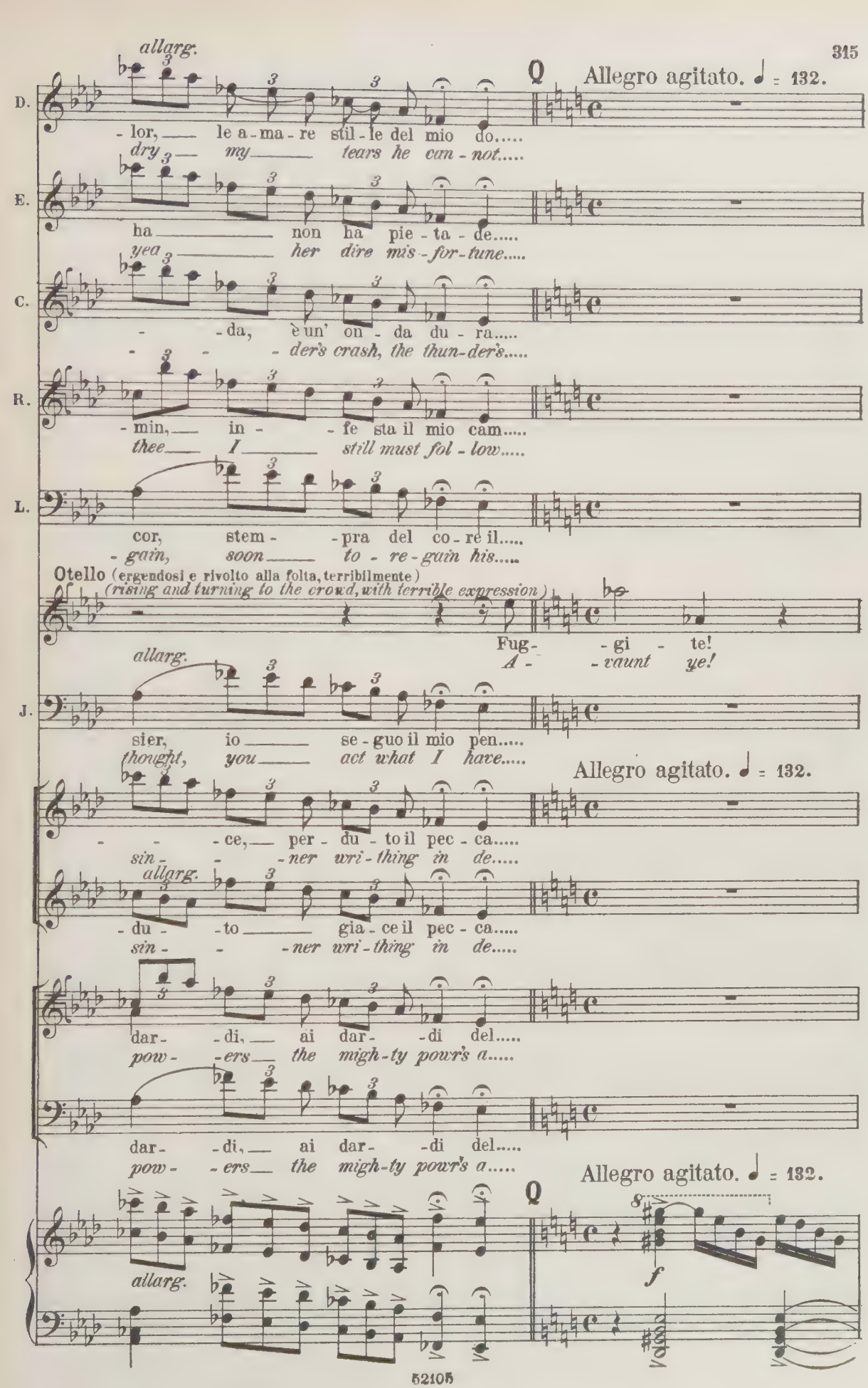

sempre cresc. animando
D.
-go - - - scia in vi - - - so e
weep, weep for aye, weep for
E.
no, chi per lei non
Oh weep for her who
C.
- gan, que - sta che al ciel, al ciel m'in -
crash, And from this dream it will a -
R.
- stin, t'at - ten - do im - pa - - vi - do, oc -
ny Where - e'er you lead me un - - - known
L.
nel con - - tem - plar quel
Ga - - - zing u - pon her
J.
il fra - gi - le tuo sen - no ha già con -
I - dle the vi - sions you fol - low, Such is the
quan - - do per - du - - - to
They see a sin - - - - - ner
quan - - - do per - du - - - to
They see a sin - - - ner
- spet - - to ergen - - - do ai dar - - - di
glan - - ces all the migh - - - ty
er - - - gen do ai dar - - - di, ai
all the migh - - ty pow - ers, all the
6
sempre cresc. animando

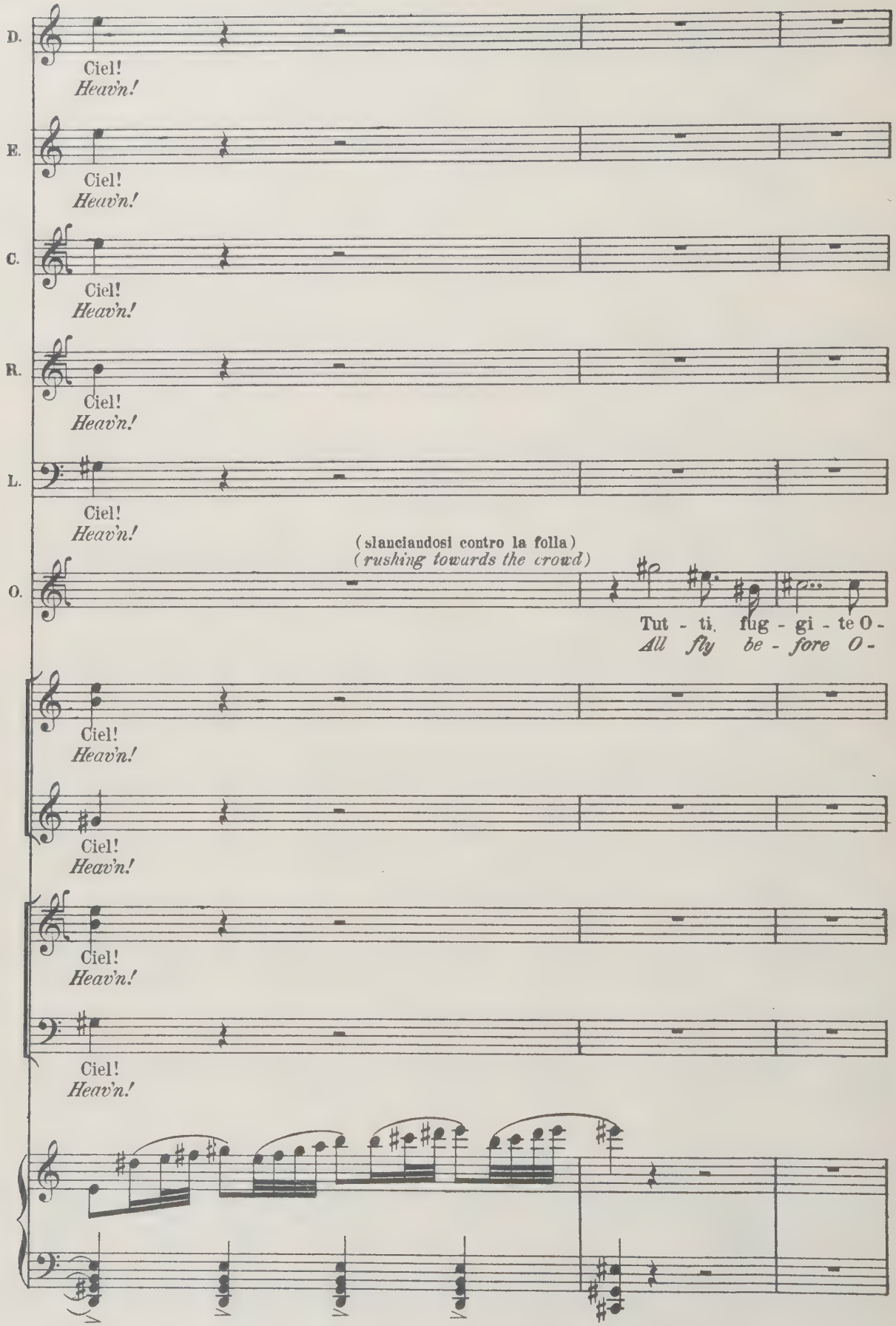

Ritenuto. ♩ = 80.
D.
l'a - go - ni - a nel cor. Quel Sol se - re - no e
aye, for aye I must weep. The Sun who from his
E.
pian - ge, no chi per lei non
meek - ly, Oh, weep for her who
C.
nal - za, que - sta che al ciel m'in -
- wake me, Yea from this dream a -
R.
- cul - to mio de - stin. Mi spro - na a -
un - known de - sti - ny. Love is my
L.
pian - to la ca - ri - tà so - spi - ra, e un
sad - ness my heart is moved with pi - ty, Ah,
J.
- fu - so un so - gno men - zo - gner. Se
path my will has wrought for you. Go
Ritenuto. ♩ = 80.
gia - ce il pec - ca - tor, pian - gon co -
wri - thing in de - spair. 'Tis thus that
gia - ce il pec - ca - tor, pian - gon co -
wri - thing in de - spair. 'Tis thus that
al - ti del Sol, poi sfi - da il
pow - ers a - bove. Now he looks
dar - di al - ti del Sol, poi
migh - ty powr's that are a - bove. Now
Ritenuto. ♩ = 80.
ff

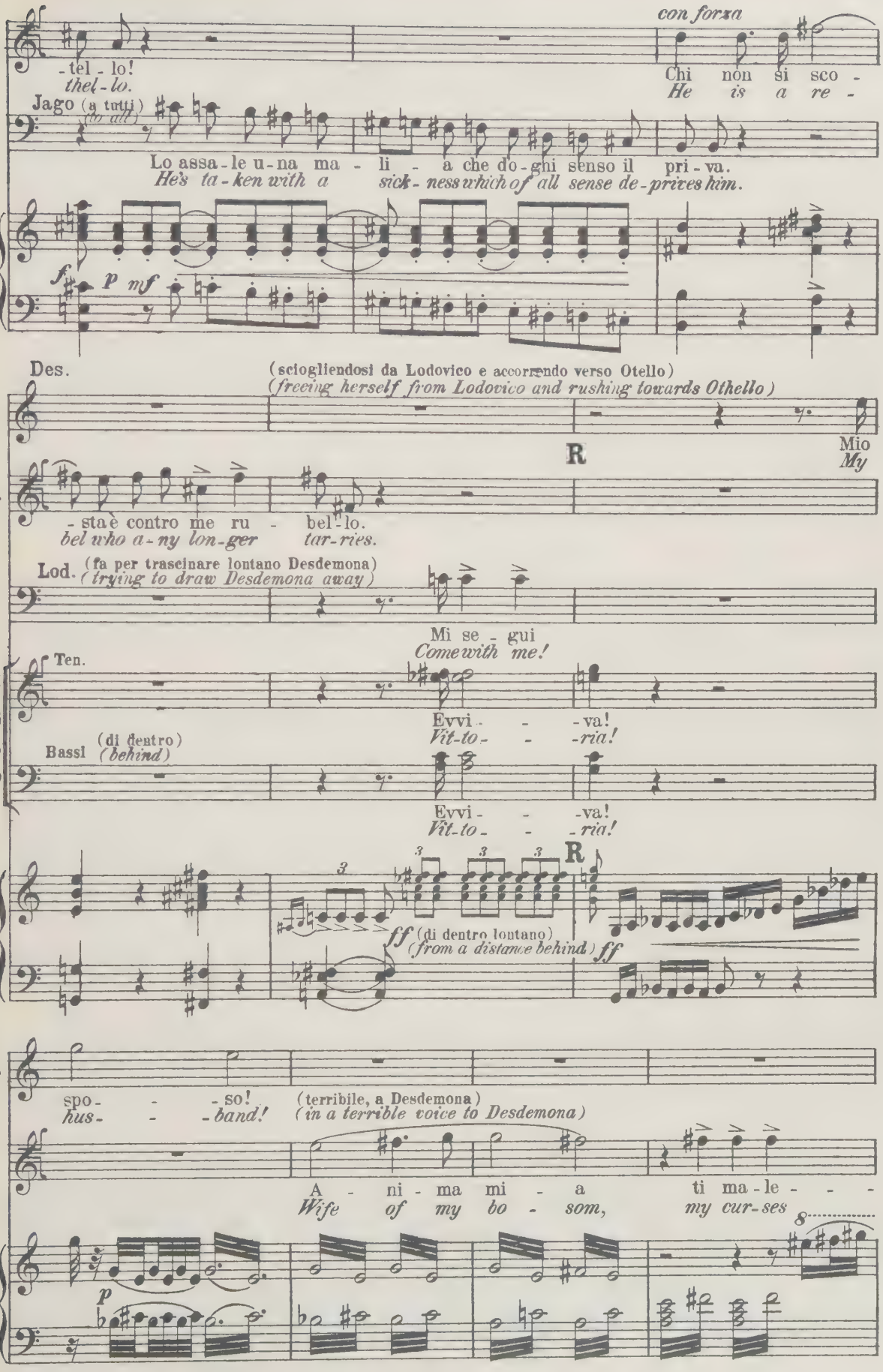

D.
vi - - - vi - do che al - lie - - - - - ta il cie - lo e il
cloud - - less sky Il - lumes the earth with
E.
pian - - - ge non ha pie - ta - de in
meek - - - ly Her dire mis - for - tune
C.
- nal - - - za è un' on - - - - da d'u ra -
- wake me As with the thun - der's
R.
- mor, mi sprona amor, ma un a - - - vi - do, tre -
guide, Love is my guide, a deep re - sist - - less
L.
te - ne - ro com - pian - to stem -
could my help a - - vail her Soon
J.
- gui l'a - stu - to ed a - gi - le mio cen - no, a -
then and do the deed e'en as I bid you, Ah
- sì nel ciel lor pian - - - - - to
an - gels weep When they from
sì nel ciel lor pian - - - - to
an gels weep When from high
cie - - - lo col - - - l'a - - tre
up - - - wards as if de -
sfi - da il ciel col - l'a - tre pu - gna, l'i -
he looks up as if de - fy - ing With


D.
ma - - - re non può sciu - gar le a -
splen - - - dour No com - - - fort can he
E.
co - - - re, no chi per lei non
bears Oh, weep for her who
C.
- gan que - - - sta che al ciel m'in -
crash Yea soon it will a -
R.
- men - - - do a - - - stro di
long - - - ing; Be it to
L.
- - - pra del co - - re il gel, stem - pra del
to re - gain his love, Soon to re -
J.
- mante il - lu - so, a - man - te il - lu - so, io
de - lu - ded swain, de - lu - ded swain you
gli an - - - ge - li quan - - - - do per -
heav'n a - bove See a sin - ner
gli an - - - ge - li quan - - - do per
heav'n a - bove They see a
li - - - spi - do a -
with threat'ning
pu - - - gna, li - - spi - - do a -
- fy - - - ing, with threat' - ning
- spi - do as - pet - to ergen - do ai dar - di del Sol, li - - spi - do a -
threatning glance the powr's that are a - bove, with threat - ning


D.
- ma - re stil - - - le del mio do -
ten - der, my tears he can - not
E.
pian - - ge non ha non
meek - - ly her dire mis - - for - - tune
C.
- nal - - - za è u - n'on - - - - - - - -
- wake me, As with the thun - - -
R.
mor - te in - fe - - sta il mi - o cam -
death I still must fol - low
L.
co - - - re il gel, stem - - - pra del
- gain his love, Soon to re -
J.
se - guo il mio pen - sier, io seguo il mi - o pen -
act what I have thought, you act what I have
- du - - - to gia - - - - - - - -
wri - - - thing in de - - spair, a
- du - to, per - du - - to, per - -
sin - ner, a sin - - ner, a
- spet - - - to er - gen - - do, er - gen - do ai
glan - - - ces the migh - - ty, the migh - ty
- spet - - - to er - gen - - do. er - gen - do ai
glan - - - ces the migh - - ty, the migh - ty
8


allarg.
Allegro agitato. ♩ = 132.
D.
- lor, le a - ma - re stil - le del mio do.....
dry my tears he can - not.....
E.
ha non ha pie - ta - de.....
yea her dire mis - for - tune.....
C.
- da, è un' on - da du - ra.....
der's crash, the thun - der's.....
R.
- min, in - fe sta il mio cam.....
thee I still must fol - low.....
L.
cor, stem - pra del co - re il.....
- gain, soon to - re - gain his.....
Otello (ergendosi e rivolto alla folta, terribilmente)
(rising and turning to the crowd, with terrible expression)
Fug - gi - te!
A - vaunt ye!
allarg.
J.
sier, io se - guo il mio pen.....
thought, you act what I have.....
Allegro agitato. ♩ = 132.
- ce, per - du - to il pec - ca.....
sin - ner wri - thing in de.....
allarg.
- du - to gia - ce il pec - ca.....
sin - ner wri - thing in de.....
dar - di, ai dar - di del.....
pow - ers the migh - ty powr's a.....
dar - di, ai dar - di del.....
pow - ers the migh - ty powr's a.....
Allegro agitato. ♩ = 132.
allarg.
f


D.
Ciel!
Heav'n!
E.
Ciel!
Heav'n!
C.
Ciel!
Heav'n!
R.
Ciel!
Heav'n!
L.
Ciel!
Heav'n!
(slanciandosi contro la folla)
(rushing towards the crowd)
O.
Tut - ti, fug - gi - te O -
All fly be - fore O -
Ciel!
Heav'n!
Ciel!
Heav'n!
Ciel!
Heav'n!
Ciel!
Heav'n!


con forza
O. -tel - lo! thel - lo.
Chi non si sco - He is a re -
Jago (a tutti) (to all)
Lo assa - le u - na ma - li - a che do - ghi senso il pri - va.
He's ta - ken with a sick - ness which of all sense de - prives him.
f p mf
Des.
(sciogliendosi da Lodovico e accorrendo verso Otello)
(freeing herself from Lodovico and rushing towards Othello)
R
Mio My
O. - sta è contro me ru - bel - lo.
bel who a - ny lon - ger tar - ries.
Lod. (fa per trascinare lontano Desdemona)
(trying to draw Desdemona away)
Mi se - gui Come with me!
Ten.
Evvi - - -va! Vit - to - - -ria!
CORO.
Bassi (di dentro) (behind)
Evvi - - -va! Vit - to - - -ria!
3 3 3 3
R
ff (di dentro lontano) (from a distance behind) ff
D. spo - - - so! hus - - - band!
(terribile, a Desdemona)
(in a terrible voice to Desdemona)
O. A - ni - ma mi - a ti ma - le - - -
Wife of my bo - som, my cur - ses
8
p

Des.

(Desdemona, fra Emilia e Lodovico, esce)
(Desdemona is led away by Emilia and Lodovico.)

Or-ror!
Great heav'n!

Emilia.

Or-ror!
Great heav'n!

Cassio.

(Tutti escono inorriditi)
(exeunt in terror)

Or-ror!
Great heav'n!

Rod.

Or-ror!
Great heav'n!

Lod.

Or-ror!
Great heav'n!

O.

- di - - - co!
on thee!

CORO.

Sopr. I.

Or-ror!
Great heav'n!

Sopr. II.

Or-ror!
Great heav'n!

CORO.

Ten.

Or-ror!
Great heav'n!

Bassi

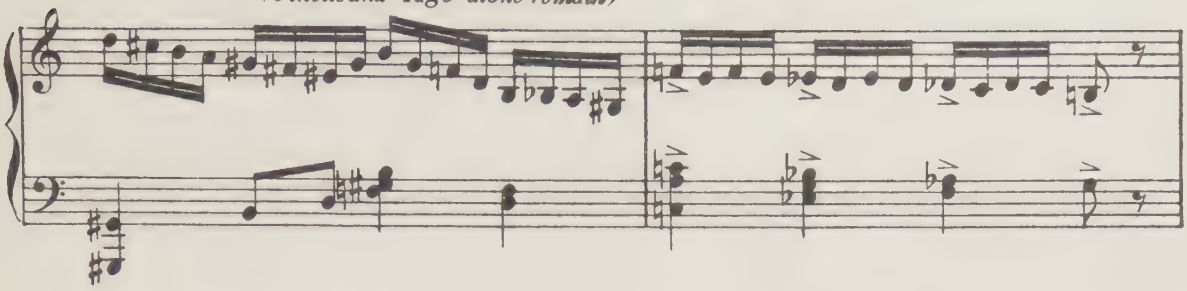
Or-ror!
Great heav'n!

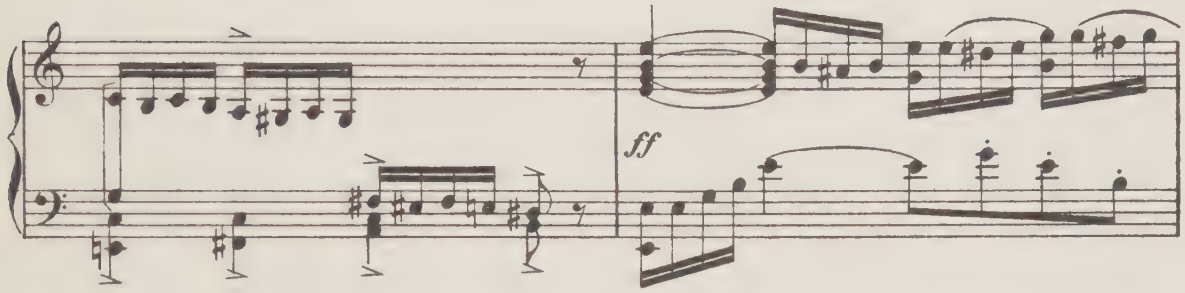
8

tutta forza ***ff***

Scene IX. (Restano soli Otello e Jago)

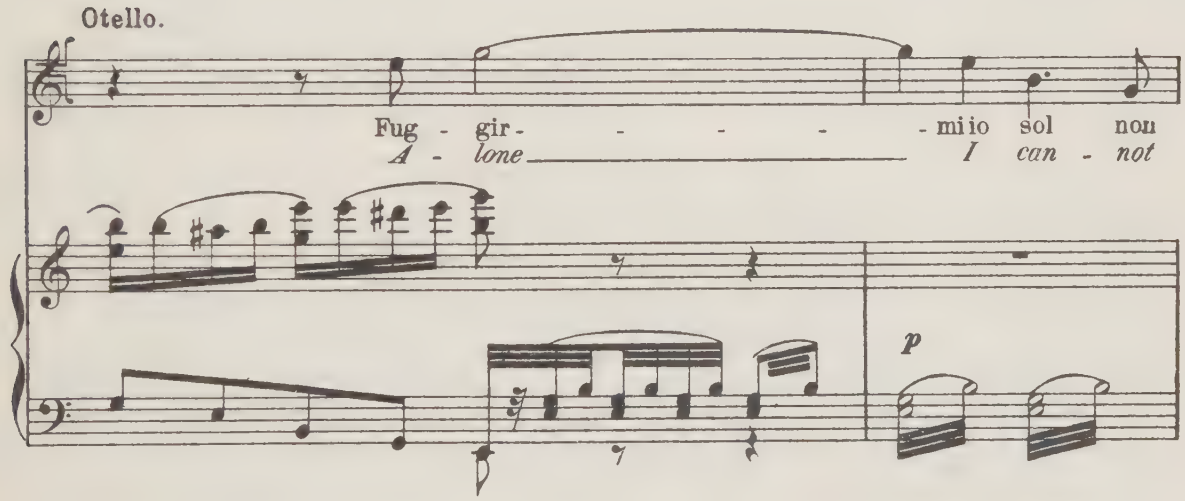
(Othelloand Iago alone remain)





Otello.

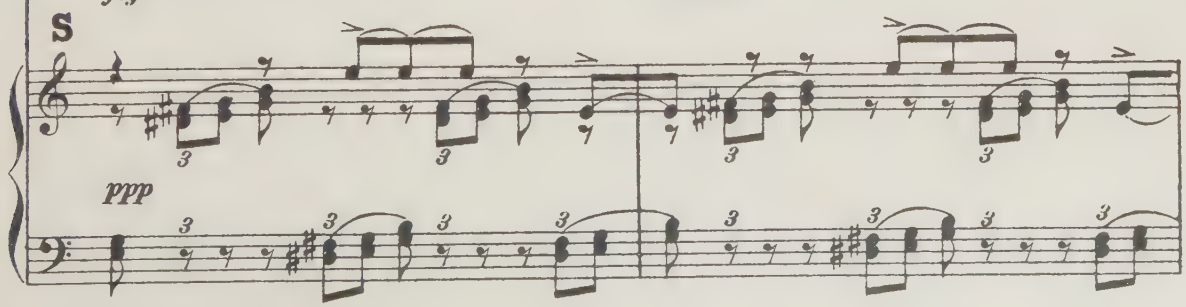
Fug - gir - - - - - mi io sol non
A - lone *I can - not*

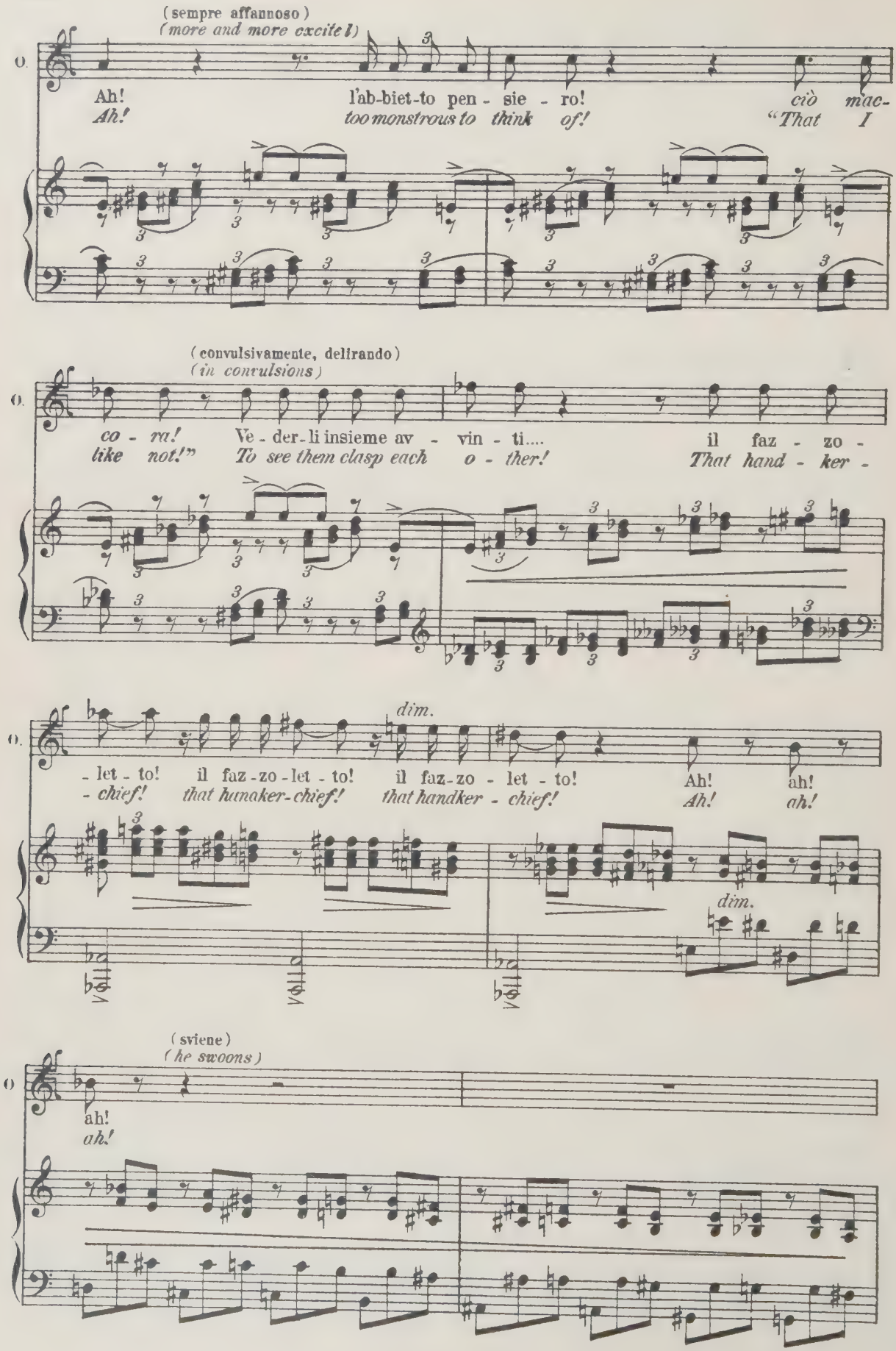


O.

so! San - gue!
fly. *Blood!*

S




(sempre affannoso)
(more and more excited)
O.
Ah!
Ah!
l'ab-biet-to pen - sie - ro!
too monstrous to think of!
ciò mac-
"That I
(convulsivamente, delirando)
(in convulsions)
O.
co - ra!
like not!"
Ve - der-li insieme av - vin - ti....
To see them clasp each o - ther!
il faz - zo -
That hand - ker -
dim.
O.
- let - to! il faz-zo-let - to! il faz-zo - let - to!
- chief! that hunaker-chief! that handker - chief!
Ah! ah!
Ah! ah!
dim.
(sviene)
(he swoons)
O
ah!
ah!

T
Iago.

(ascoltando le grida)
(listening to the shouting)

(Il mio ve - len la - vo - ra.)
He chan - ges with my poi - son.

CORO

Ten.

(interno)
(behind)
Bassi.

Vi - va O -
Hail O -

Vi - va O -
Hail O -

T

p

ff (Trombe lontane)
(Trumpets in the distance)

J.

Le - co del - la vit - to - ria
E - cho's loud with his glo - ry,

por - ge sua laude e -
prai - sing his valour

-tel - lo
thel - lo!

Ev - vi - va, ev - vi - va!
Hail hail O - thel - lo!

-tel - lo
thel - lo!

Ev - vi - va, ev - vi - va!
Hail hail O - thel - lo!

ff

(osservа Otello disteso a terra tramortito)
(looking at Othello who lies stretched out before him)

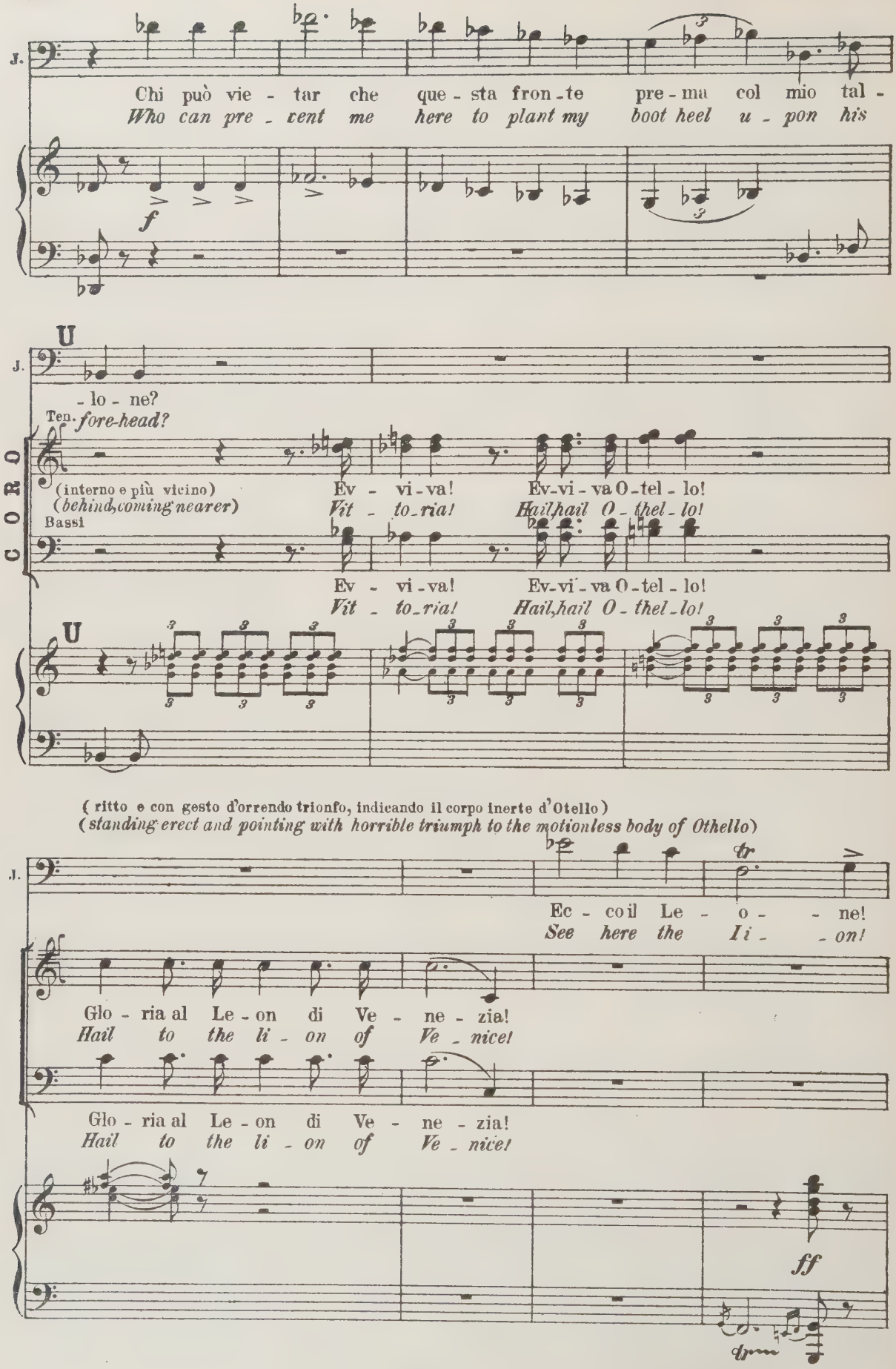
J.

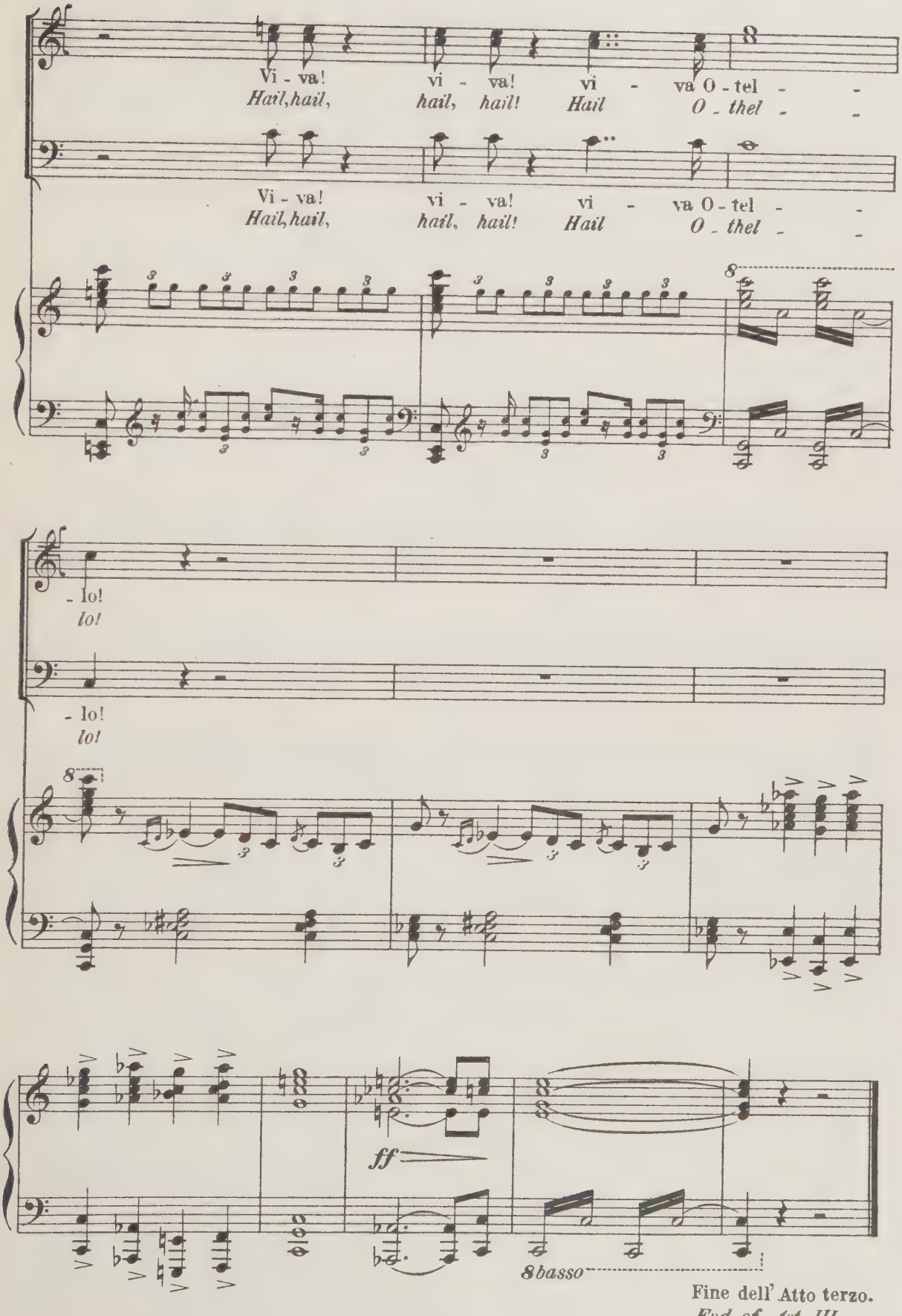
- stre - ma.
loud - ly.

Ev - vi - va!
O - thel - lo!

Ev - vi - va!
O - thel - lo!

f


J.
Chi può vie - tar che que - sta fron - te pre - ma col mio tal -
Who can pre - vent me here to plant my boot heel u - pon his
f
U
- lo - ne?
Ten. fore-head?
CORO
(interno e più vicino)
(behind, coming nearer)
Bassi
Ev - vi - va! Ev-vi - va O - tel - lo!
Vit - to-ria! Hail, hail O - thel - lo!
Ev - vi - va! Ev-vi - va O - tel - lo!
Vit - to-ria! Hail, hail O - thel - lo!
U
(ritto e con gesto d'orrendo trionfo, indicando il corpo inerte d'Otello)
(standing erect and pointing with horrible triumph to the motionless body of Othello)
J.
Ec - co il Le - o - ne!
See here the li - on!
Glo - ria al Le - on di Ve - ne - zia!
Hail to the li - on of Ve - nice!
Glo - ria al Le - on di Ve - ne - zia!
Hail to the li - on of Ve - nice!
ff



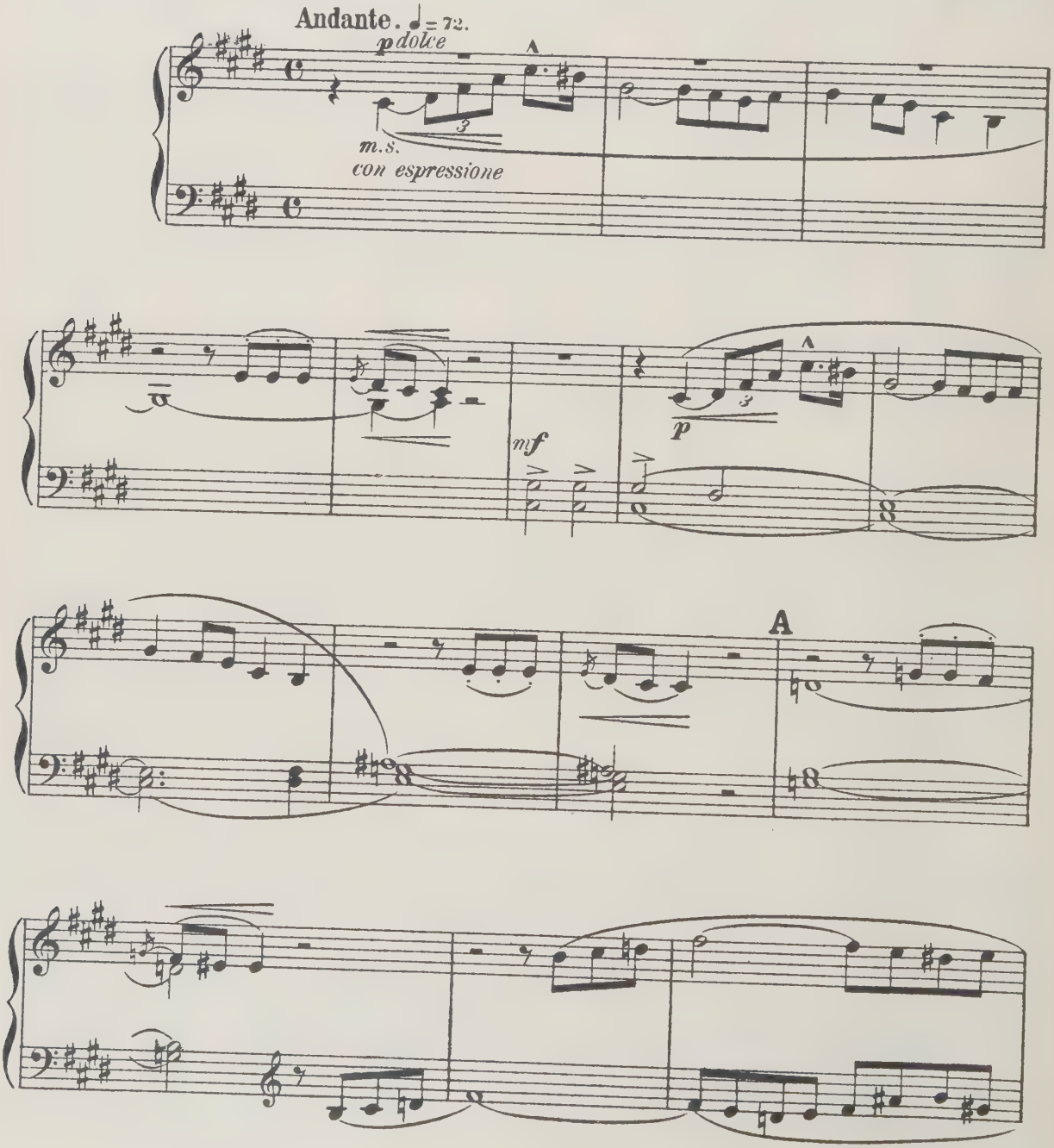
Fine dell' Atto terzo.
End of Act III.

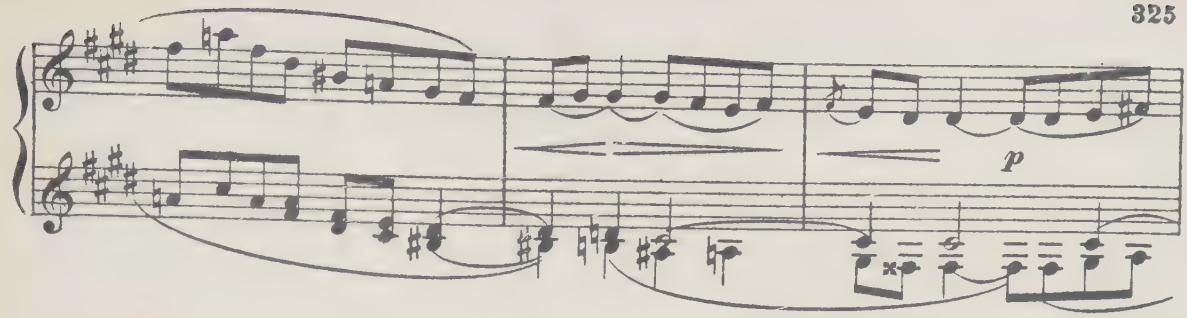
ACT IV.

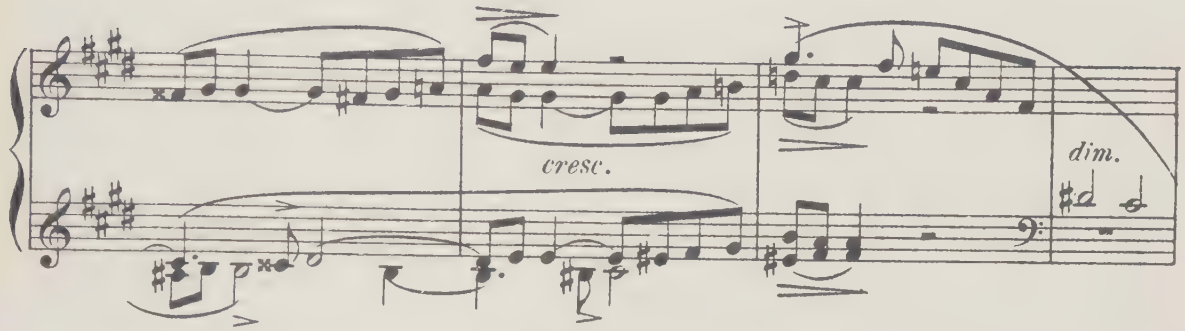
La Camera di Desdemona.
The Bedroom of Desdemona.

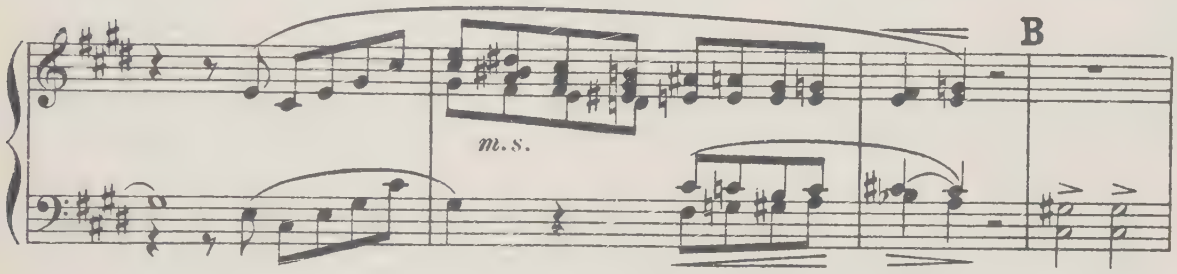
Letto, inginocchiatoio, tavolo, specchio, sedie - Una lampada arde appesa davanti all'immagine della Madonna che sta al disopra dell'inginocchiatoio. - Porta a destra. Un lume acceso sul tavolo. È notte.

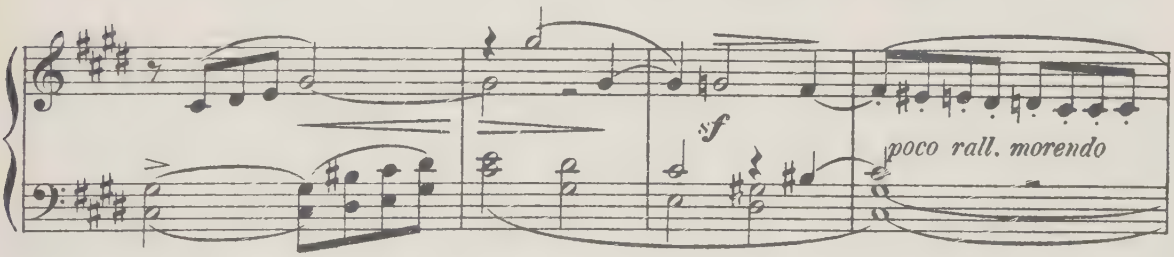
A bed, prie - Dieu, table, looking - glass, chairs. A burning lamp is suspended in front of the image of the Madonna, which is above the prie - Dieu. Door to left. A lighted candle on the table. It is night.











Scene I.

Desdemona.

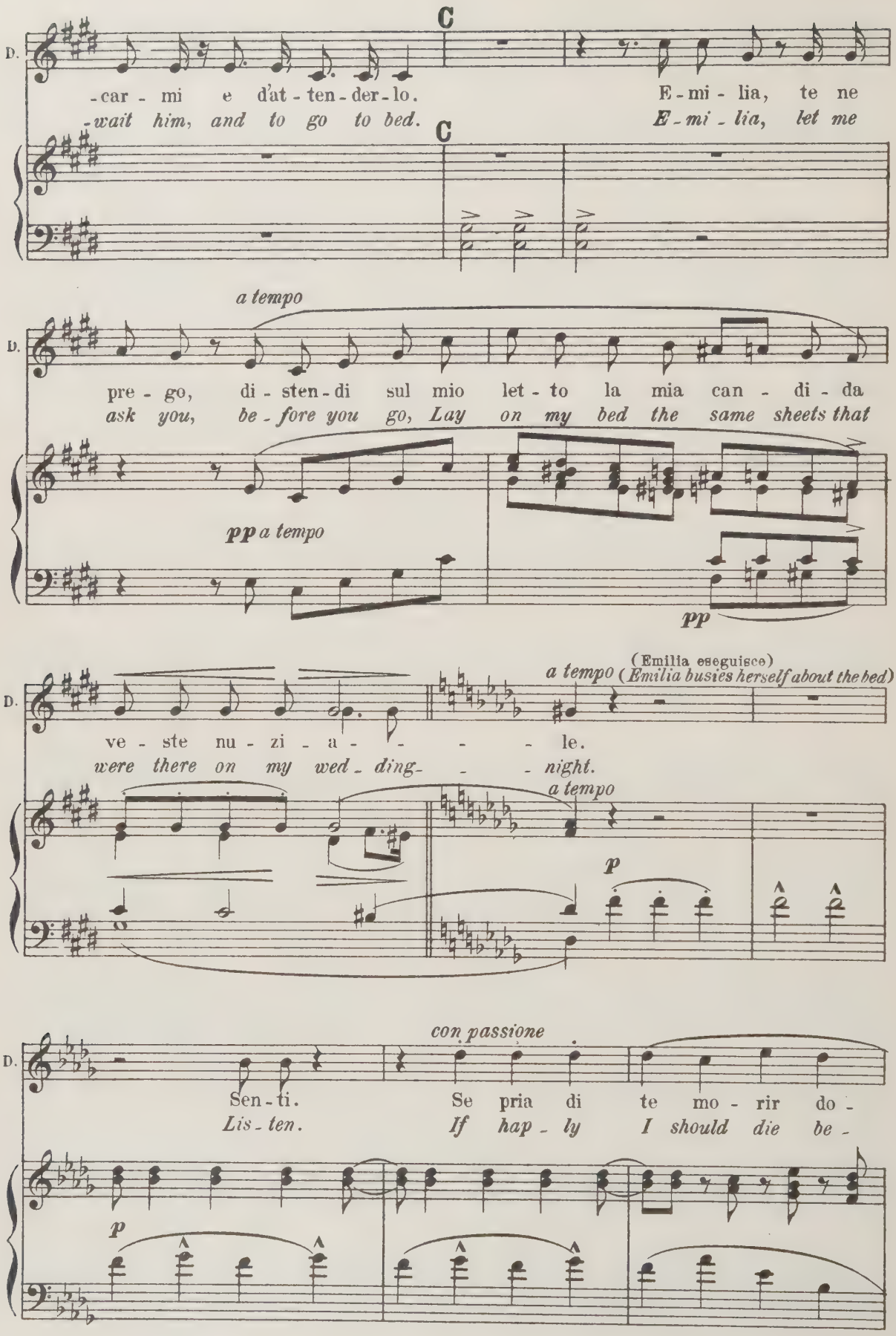
Mi pa - rea M'ingiunse di co-ri-
So it seemed. He bade me Soon to a -

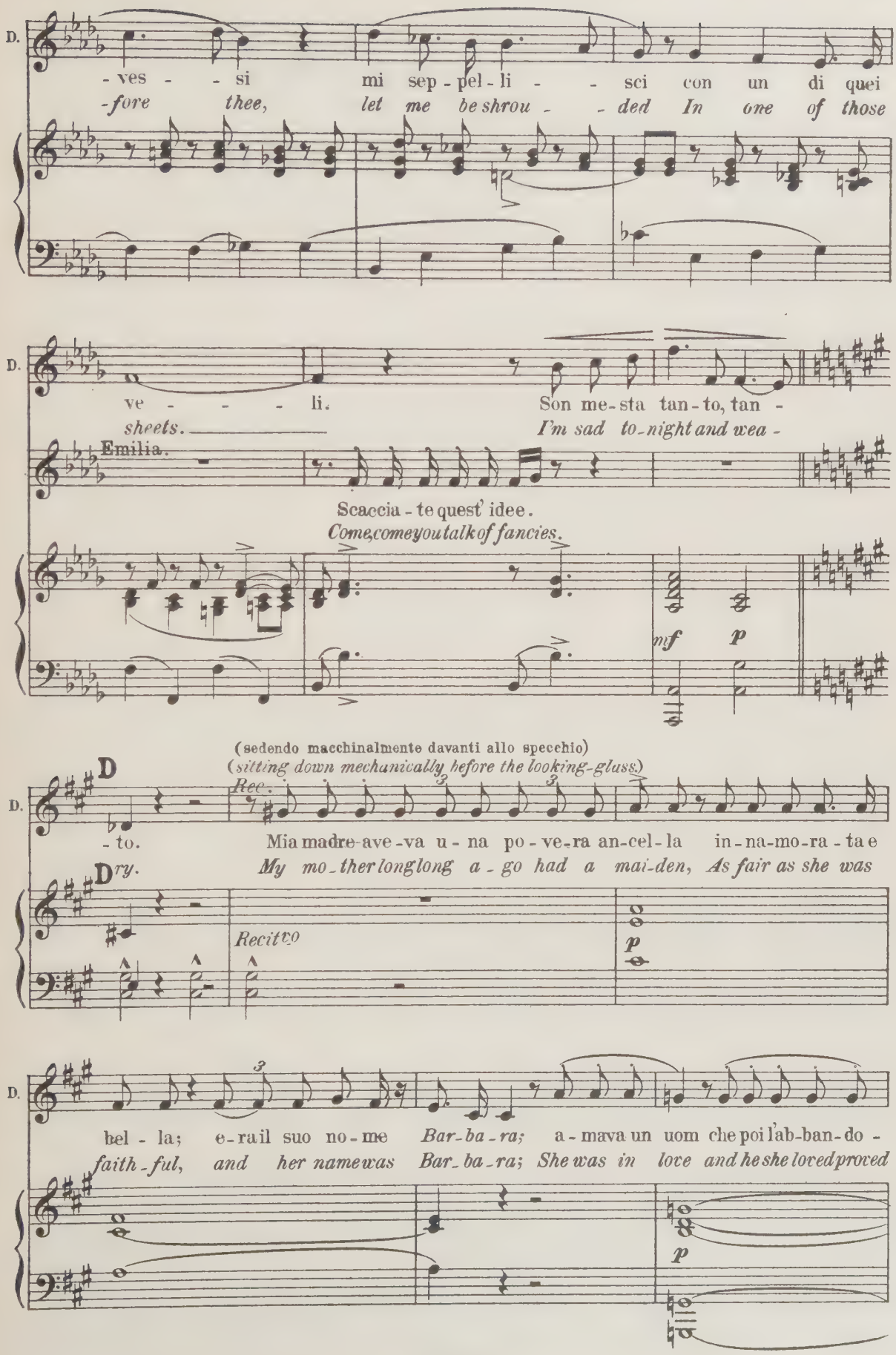
Emilia.

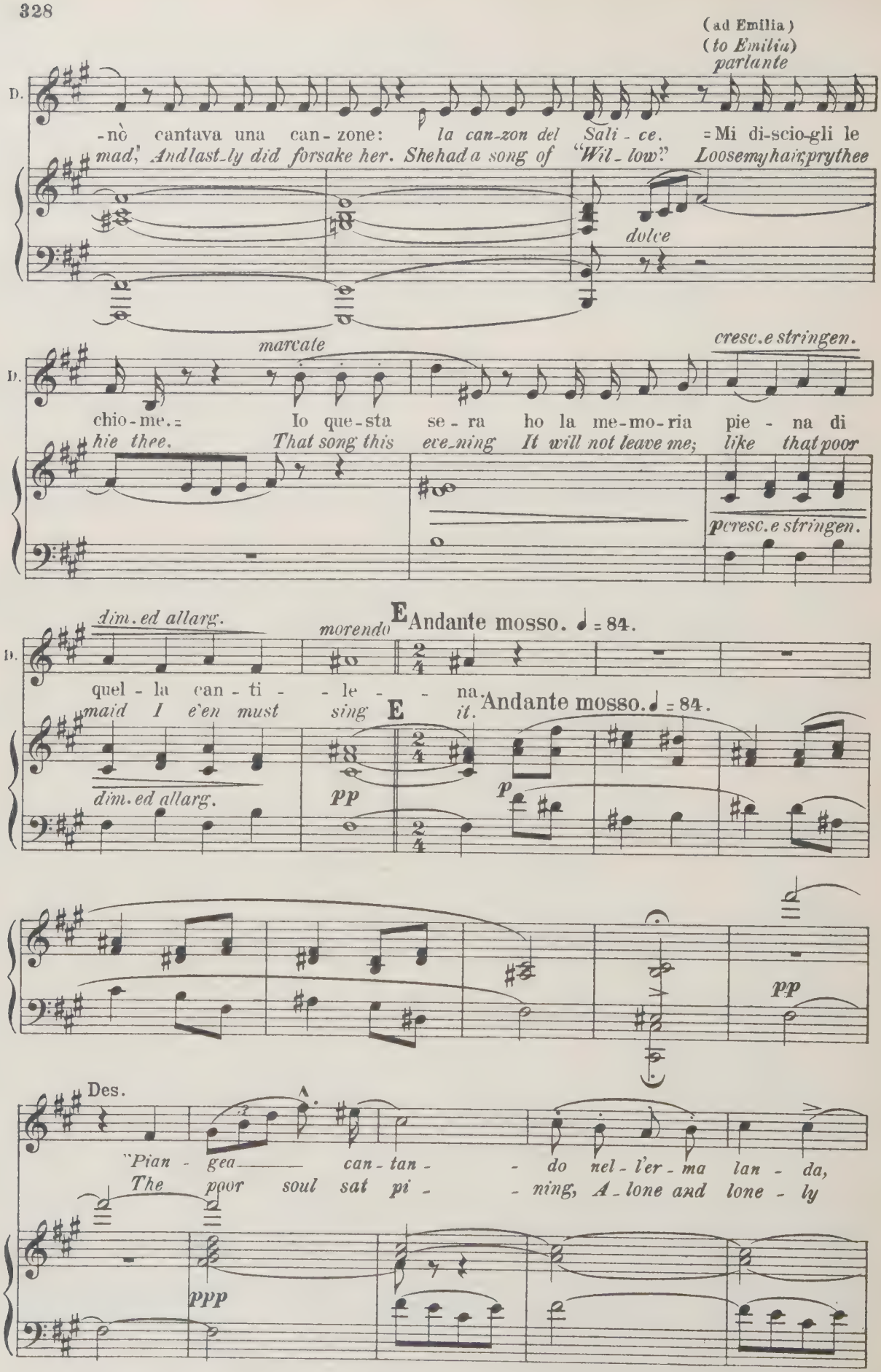
E - ra più cal-mo?
He looked more gentle?

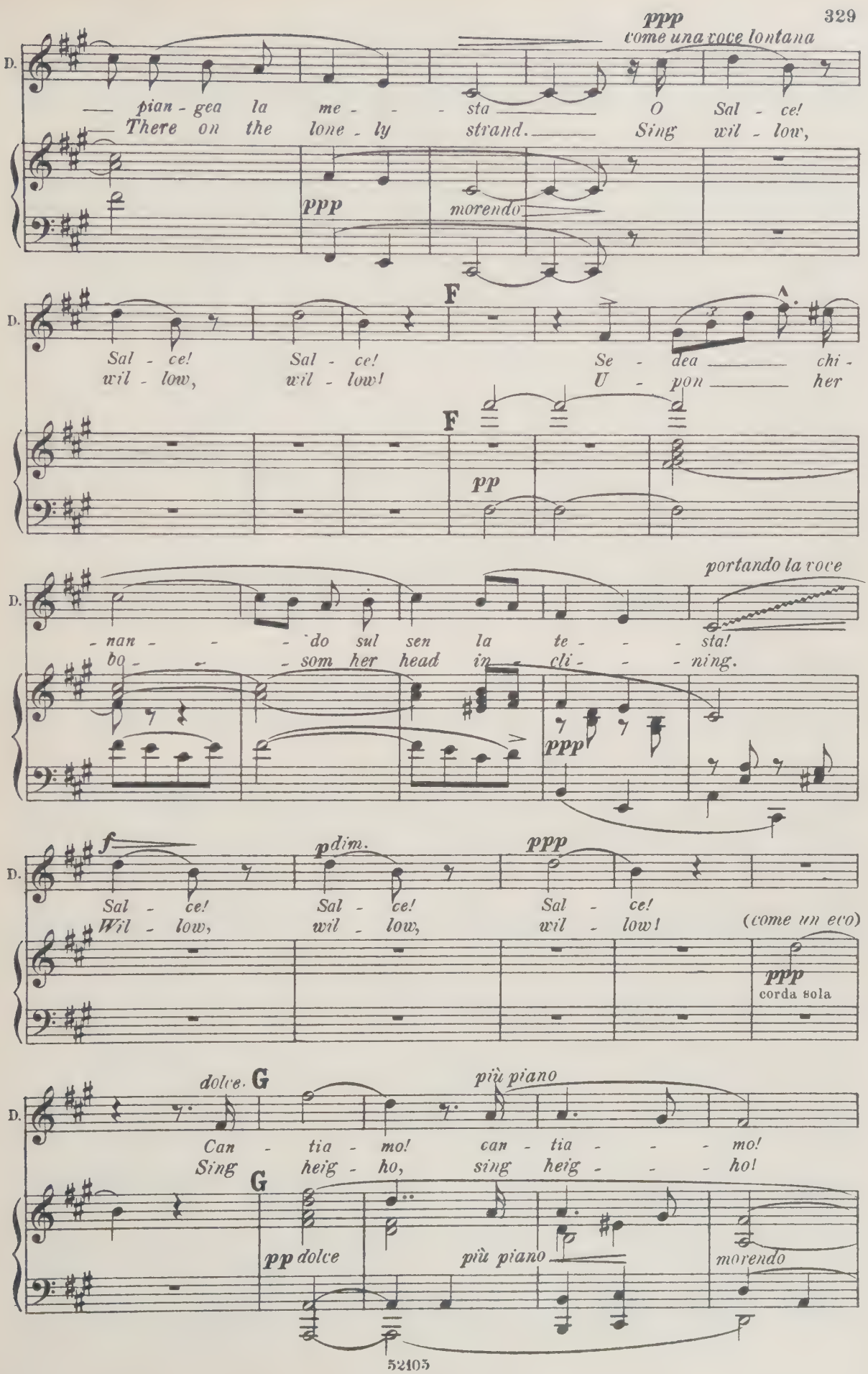
(s' alza la tela)
(Curtain rises)

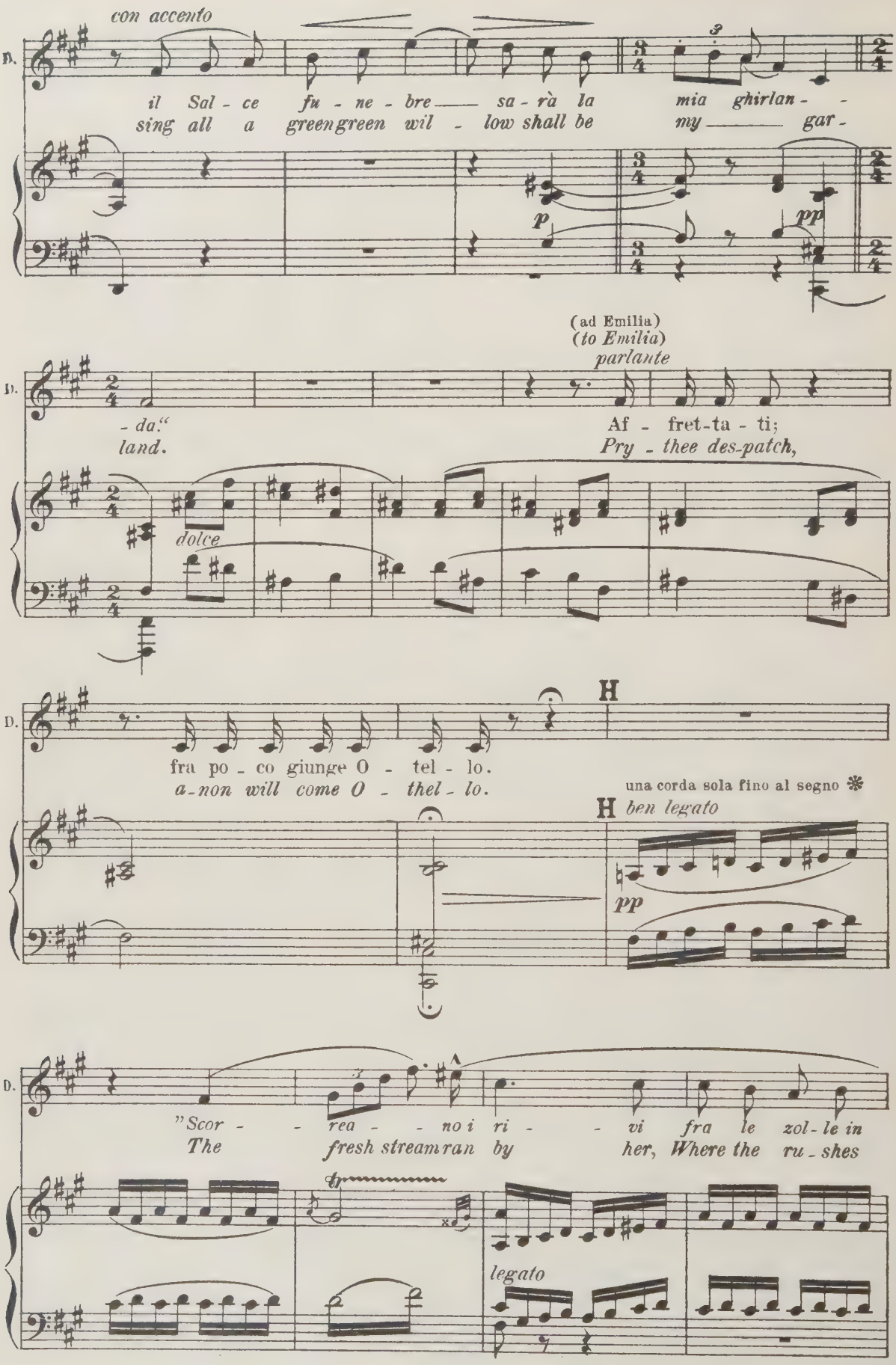
Recitativo.

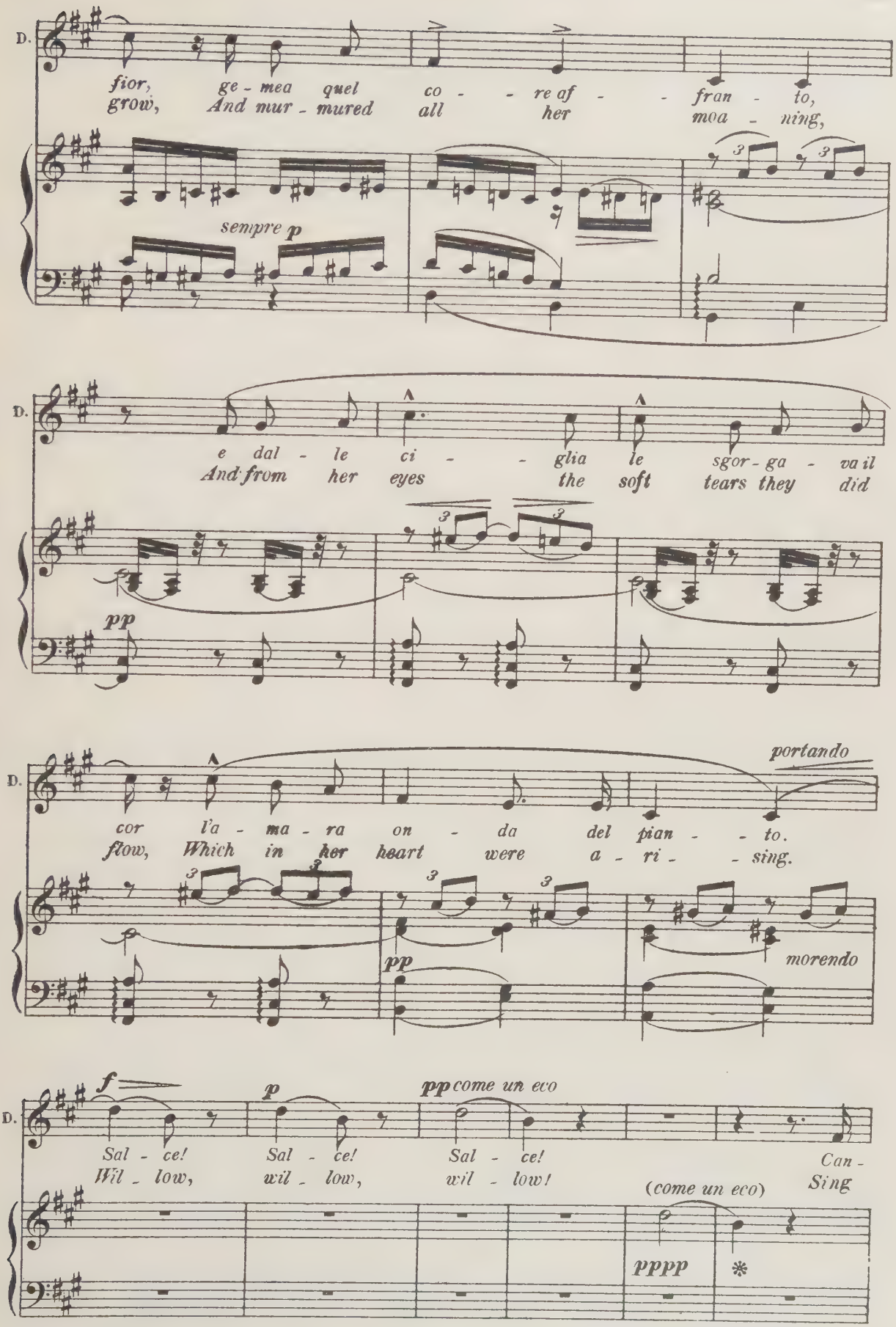

D.
C
-car - mi e d'at - ten - der - lo.
-wait him, and to go to bed.
E - mi - lia, te ne
E - mi - lia, let me
a tempo
pre - go, di - sten - di sul mio let - to la mia can - di - da
ask you, be - fore you go, Lay on my bed the same sheets that
pp a tempo
pp
(Emilia eseguisce)
a tempo (Emilia busies herself about the bed)
ve - ste nu - zi - a - - - - le.
were there on my wed - ding- - - night.
a tempo
p
con passione
Sen - ti.
Lis - ten.
Se pria di te mo - rir do -
If hap - ly I should die be -
p

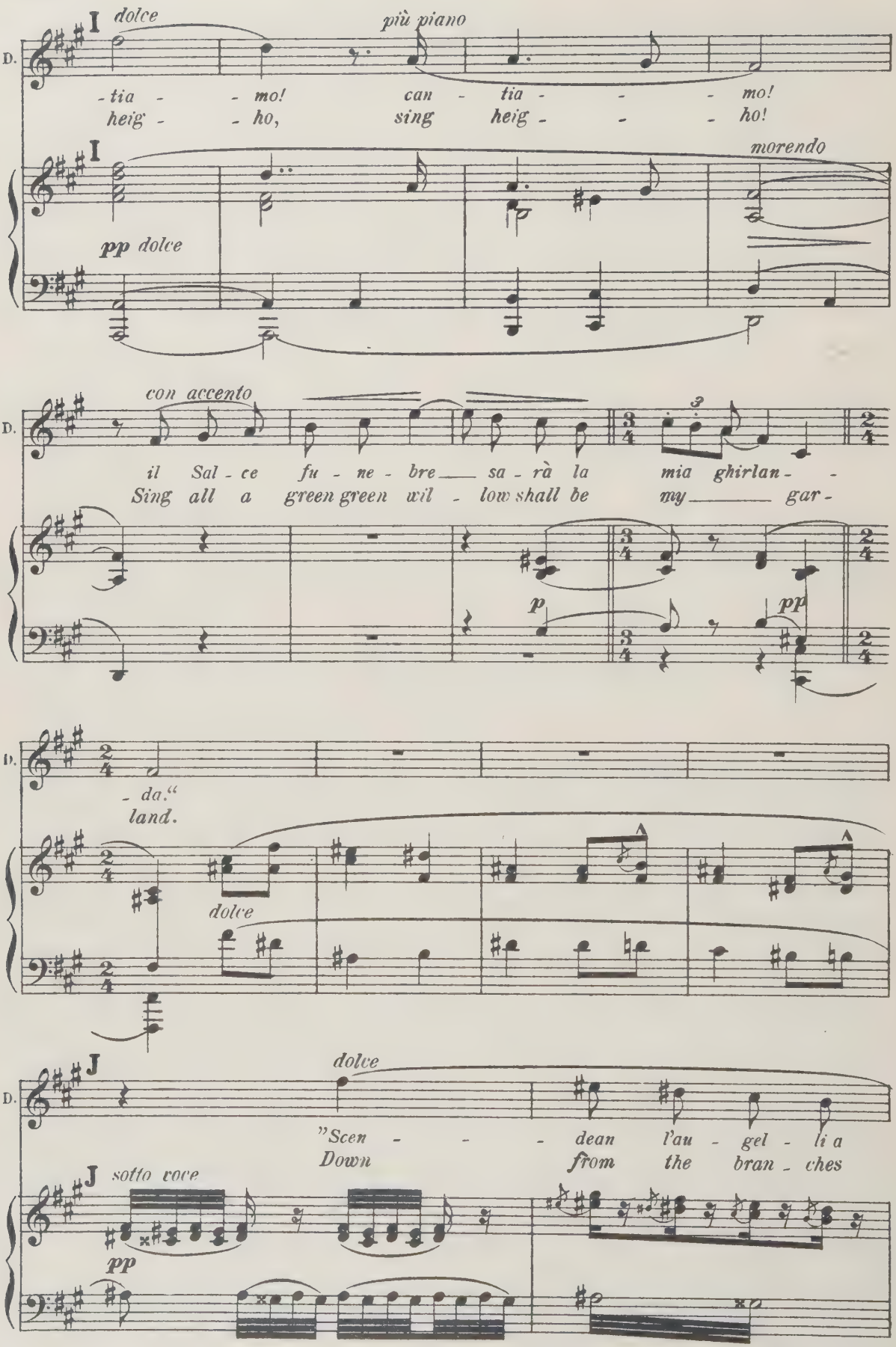

D.
-ves - - si mi sep - pel - li - - sci con un di quei
-fore thee, let me be shrou - - ded In one of those
ve - - - - li. Son me - sta tan - to, tan -
sheets. I'm sad to-night and wea -
Emilia.
Scaccia - te quest' idee.
Come, come you talk of fancies.
mf p
(sedendo macchinalmente davanti allo specchio)
(sitting down mechanically before the looking-glass)
D
Rec.
- to. Mia madre-ave-va u - na po - ve-ra an-cel - la in-na-mo-ra - ta e
Dry. My mo-ther long long a - go had a mai-den, As fair as she was
Recit.vo
p
bel - la; e-ra il suo no - me Bar-ba-ra; a - mava un uom che poi l'ab-ban-do -
faith-ful, and her name was Bar-ba-ra; She was in love and he she loved proved
p

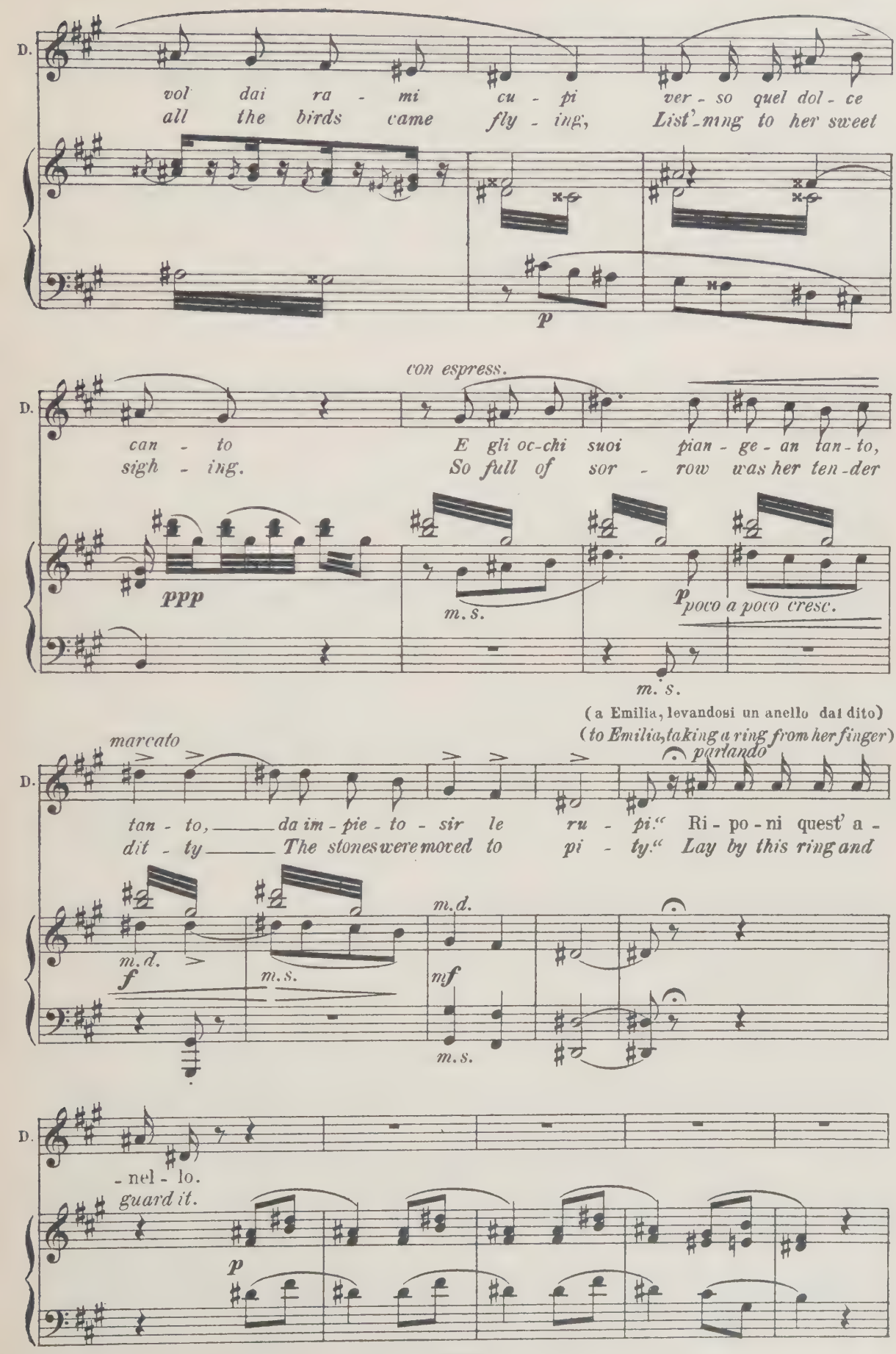

(ad Emilia)
(to Emilia)
parlante
D.
-nò cantava una can-zone: la can-zon del Sali-ce. =Mi di-scio-gli le
mad; And last-ly did forsake her. She had a song of "Wil-low." Loose my hair, prythee
dolce
marcate
cresc. e stringen.
chio-me. = Io que-sta se-ra ho la me-mo-ria pie-na di
hie thee. That song this eve-ning It will not leave me; like that poor
p cresc. e stringen.
dim. ed allarg.
morendo
E Andante mosso. ♩ = 84.
quel-la can-ti-le-na
maid I e'en must sing it.
pp
p
pp
Des.
"Pian-gea can-tan-do nel-l'er-ma lan-da,
The poor soul sat pi-ning, A-lone and lone-ly
ppp

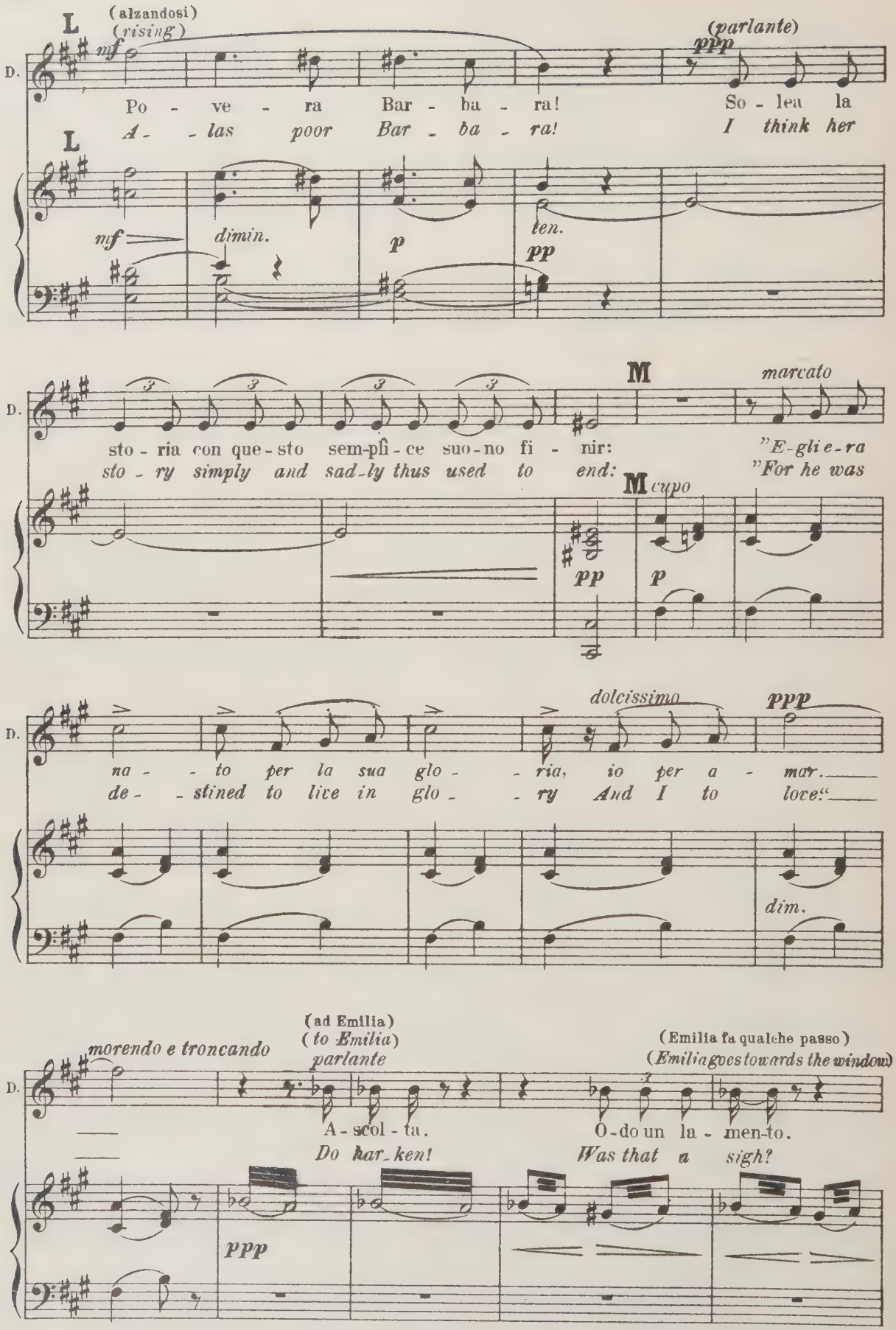

ppp
come una voce lontana
D.
— pian - gea la me - - - sta — O Sal - ce!
There on the lone - ly strand. — Sing wil - low,
ppp
morendo
F
Sal - ce! Sal - ce! Se - dea — chi -
wil - low, wil - low! U - pon — her
F
pp
portando la voce
- nan - - - do sul sen la te - - - sta!
bo - - - som her head in - cli - - - ning.
ppp
f
pdim.
ppp
Sal - ce! Sal - ce! Sal - ce!
Wil - low, wil - low, wil - low!
(come un eco)
ppp
corda sola
dolce.
G
più piano
Can - tia - mo! can - tia - - - mo!
Sing heig - ho, sing heig - - - ho!
G
pp dolce
più piano
morendo

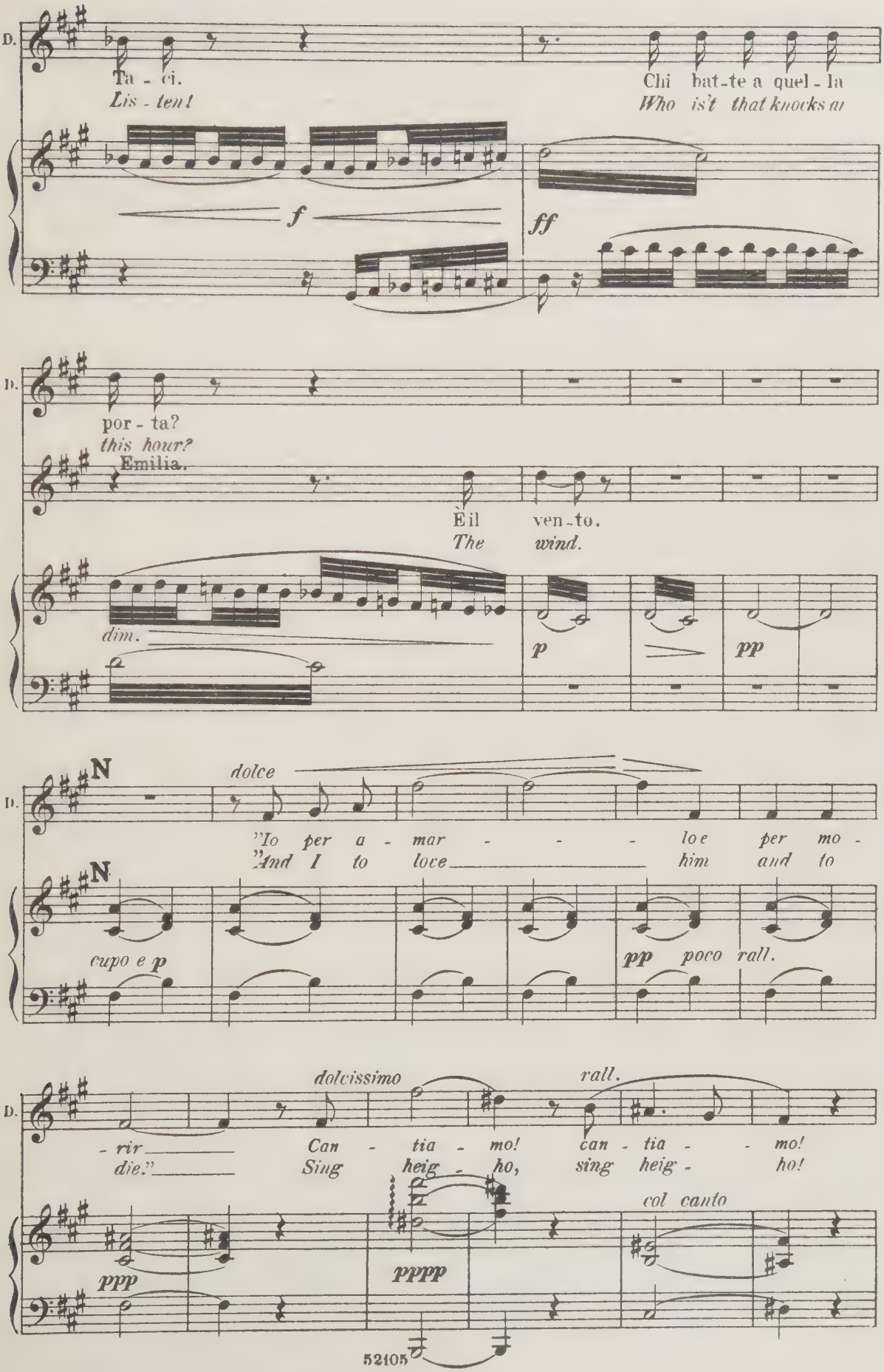

con accento
D.
il Sal - ce fu - ne - bre sa - rà la mia ghirlan - -
sing all a green green wil - low shall be my gar -
p
pp
(ad Emilia)
(to Emilia)
parlante
- da."
land.
Af - fret-ta - ti;
Pry - thee des-patch,
dolce
fra po - co giunge O - tel - lo.
a-non will come O - thel - lo.
H
una corda sola fino al segno ❋
ben legato
"Scor - - rea - - no i ri - - vi fra le zol - le in
The fresh stream ran by her, Where the ru - shes
tr
legato

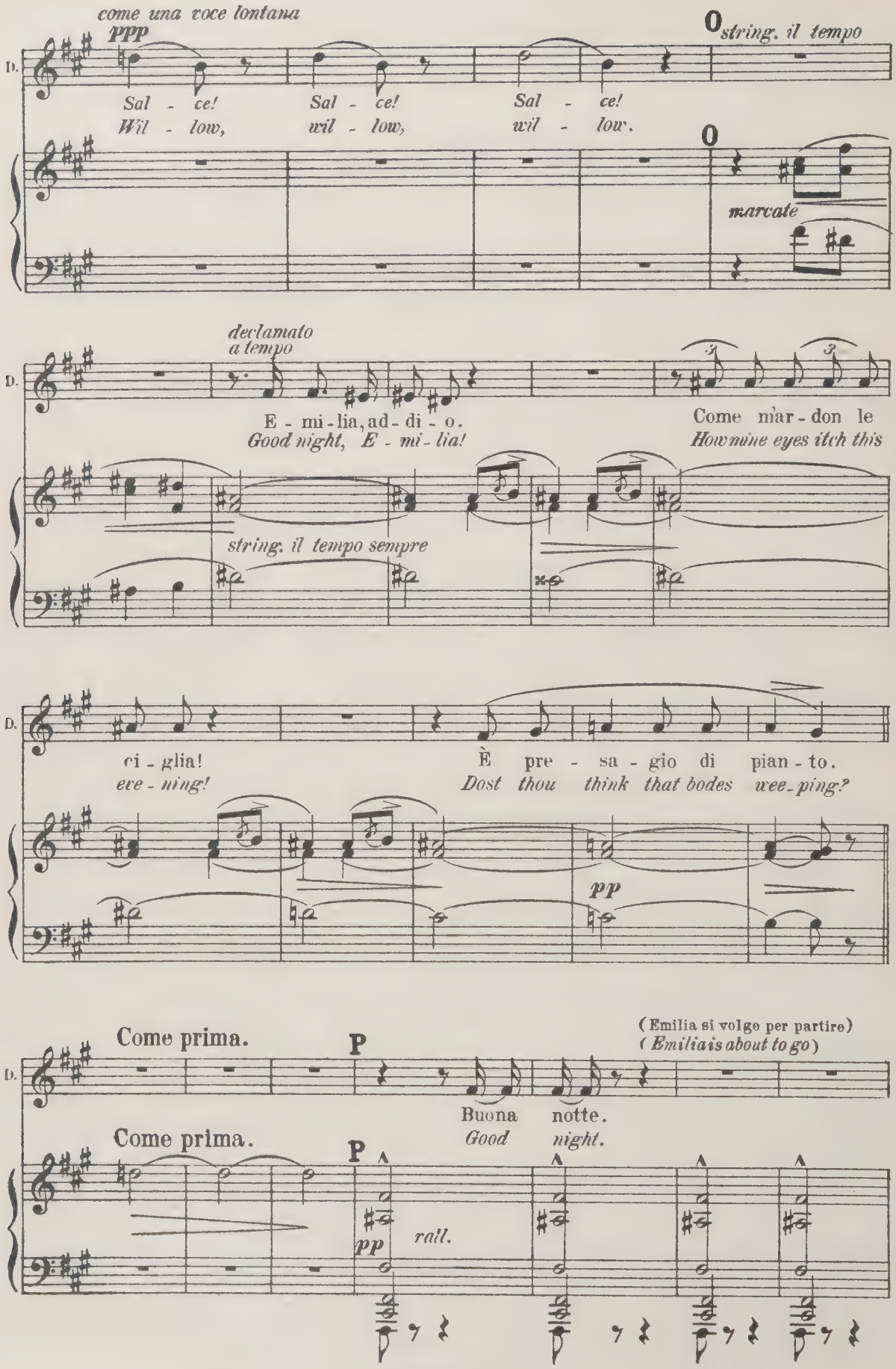

D.
fior, ge - mea quel co - - re af - - fran - to,
grow, And mur - mured all her moa - ning,
sempre p
D.
e dal - le ci - - glia le sgor - ga - va il
And from her eyes the soft tears they did
pp
D.
portando
cor l'a - ma - ra on - da del pian - - to.
flow, Which in her heart were a - ri - - sing.
pp
morendo
D.
f
p
pp come un eco
Sal - ce! Sal - ce! Sal - ce!
Wil - low, wil - low, wil - low!
Can -
Sing
(come un eco)
pppp

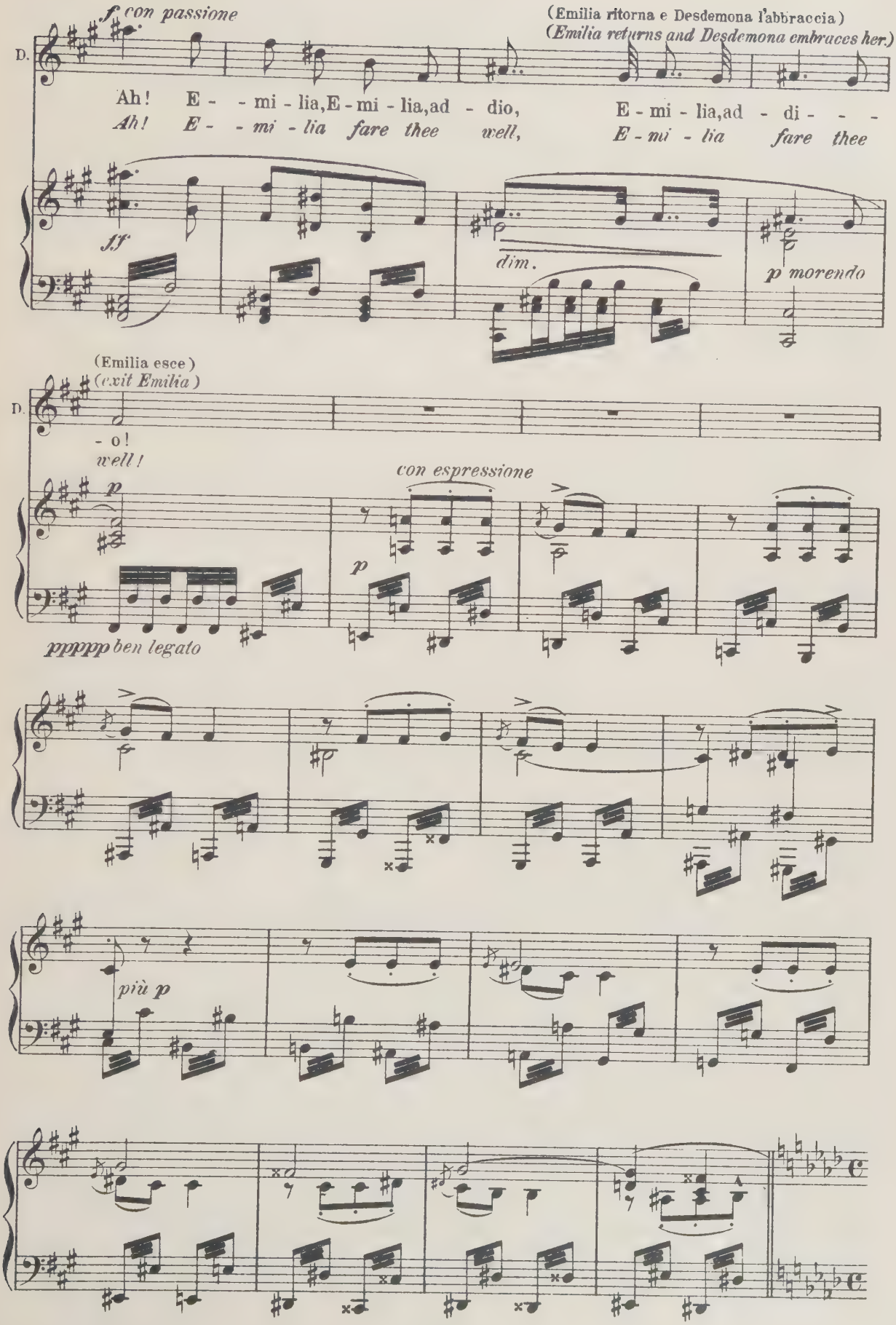

I
dolce
più piano
D.
-tia - - mo! can - tia - - - mo!
heig - - ho, sing heig - - - ho!
I
morendo
pp dolce
con accento
D.
il Sal - ce fu - ne - bre sa - rà la mia ghirlan - -
Sing all a green green wil - low shall be my gar -
p
pp
D.
- da."
land.
dolce
J
D.
dolce
"Scen - - - dean l'au - gel - li a
Down from the bran - ches
J
sotto voce
pp


D.
vol dai ra - mi cu - pi ver - so quel dol - ce
all the birds came fly - ing, List'-ning to her sweet
p
con espress.
D.
can - to E gli oc-chi suoi pian - ge - an tan - to,
sigh - ing. So full of sor - row was her ten-der
ppp
m. s.
p poco a poco cresc.
m. s.
(a Emilia, levandosi un anello dal dito)
(to Emilia, taking a ring from her finger)
marcato
parlando
D.
tan - to, da im - pie - to - sir le ru - pi." Ri - po - ni quest' a -
dit - ty The stones were moved to pi - ty." Lay by this ring and
m. d.
f
m. s.
m. d.
mf
m. s.
D.
- nel - lo.
guard it.
p


L
(alzandosi)
(rising)
mf
(parlante)
ppp
D.
Po - ve - ra Bar - ba - ra!
A - las poor Bar - ba - ra!
So - lea la
I think her
L
mf
dimin.
p
ten.
pp
M
marcato
sto - ria con que - sto sem-plî - ce suo - no fi - nir:
sto - ry simply and sad-ly thus used to end:
"E-gli e-ra
"For he was
M cupo
pp
p
dolcissimo
ppp
na - - to per la sua glo - - ria, io per a - mar.
de - - stined to live in glo - - ry And I to love!"
dim.
morendo e troncando
(ad Emilia)
(to Emilia)
parlante
(Emilia fa qualche passo)
(Emilia goes towards the window)
A - scol - ta.
Do har-ken!
O - do un la - men-to.
Was that a sigh?
ppp


D.
Ta - ci.
Lis - ten!
Chi bat-te a quel - la
Who is't that knocks at
f
ff
D.
por - ta?
this hour?
Emilia.
È il ven-to.
The wind.
dim.
p
pp
D.
N
dolce
"Io per a - mar - - - - loe per mo -
"And I to love him and to
N
cupo e p
pp poco rall.
D.
dolcissimo
rall.
- rir
die."
Can - tia - mo! can - tia - - mo!
Sing heig - ho, sing heig - ho!
col canto
ppp
pppp
52105


come una voce lontana
ppp
D.
Sal - ce! Sal - ce! Sal - ce!
Wil - low, wil - low, wil - low.
O string. il tempo
O
marcato
declamato
a tempo
E - mi - lia, ad - di - o.
Good night, E - mi - lia!
Come mar - don le
How mine eyes itch this
string. il tempo sempre
ci - glia!
eve - ning!
È pre - sa - gio di pian - to.
Dost thou think that bodes wee - ping?
pp
Come prima.
P
(Emilia si volge per partire)
(Emilia is about to go)
Buona notte.
Good night.
Come prima.
P
pp
rall.


f con passione
(Emilia ritorna e Desdemona l'abbraccia)
(Emilia returns and Desdemona embraces her.)
D.
Ah! E - - mi - lia, E - mi - lia, ad - dio,
Ah! E - - mi - lia fare thee well,
E - mi - lia, ad - di - - -
E - mi - lia fare thee
ff
dim.
p morendo
(Emilia esce)
(exit Emilia)
D.
- o!
well!
p
con espressione
p
ppppp ben legato
più p

Scene II.

Adagio. ♩= 63.

Desdemona (all'inginocchiatoio) *(kneeling before the image of the Madonna.)*

Adagio. ♩= 63.

pp e legatissimo

pp

sotto voce

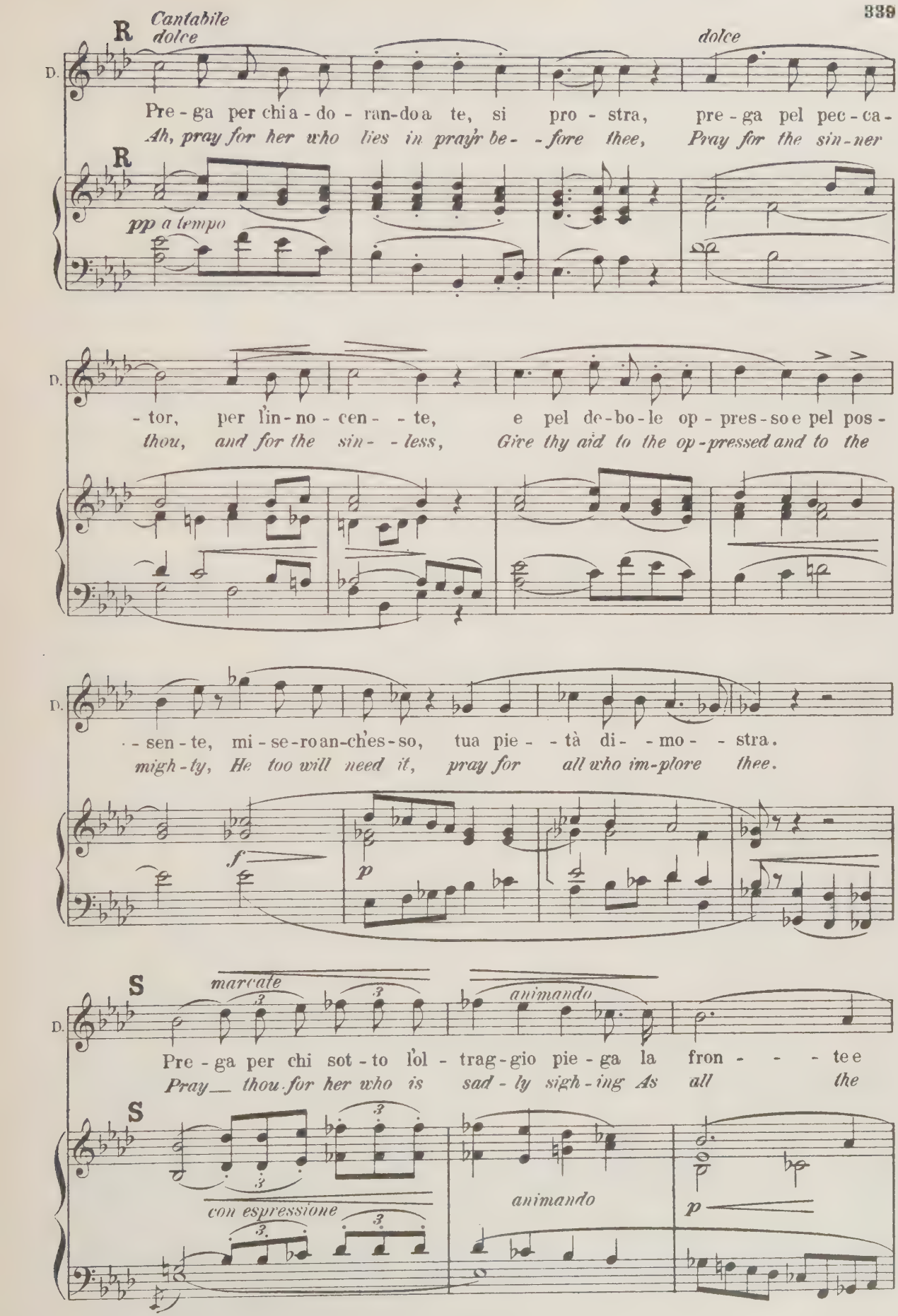
D. A - ve Ma - ria pie - na di
Hail to thee, Ma - ry, full of

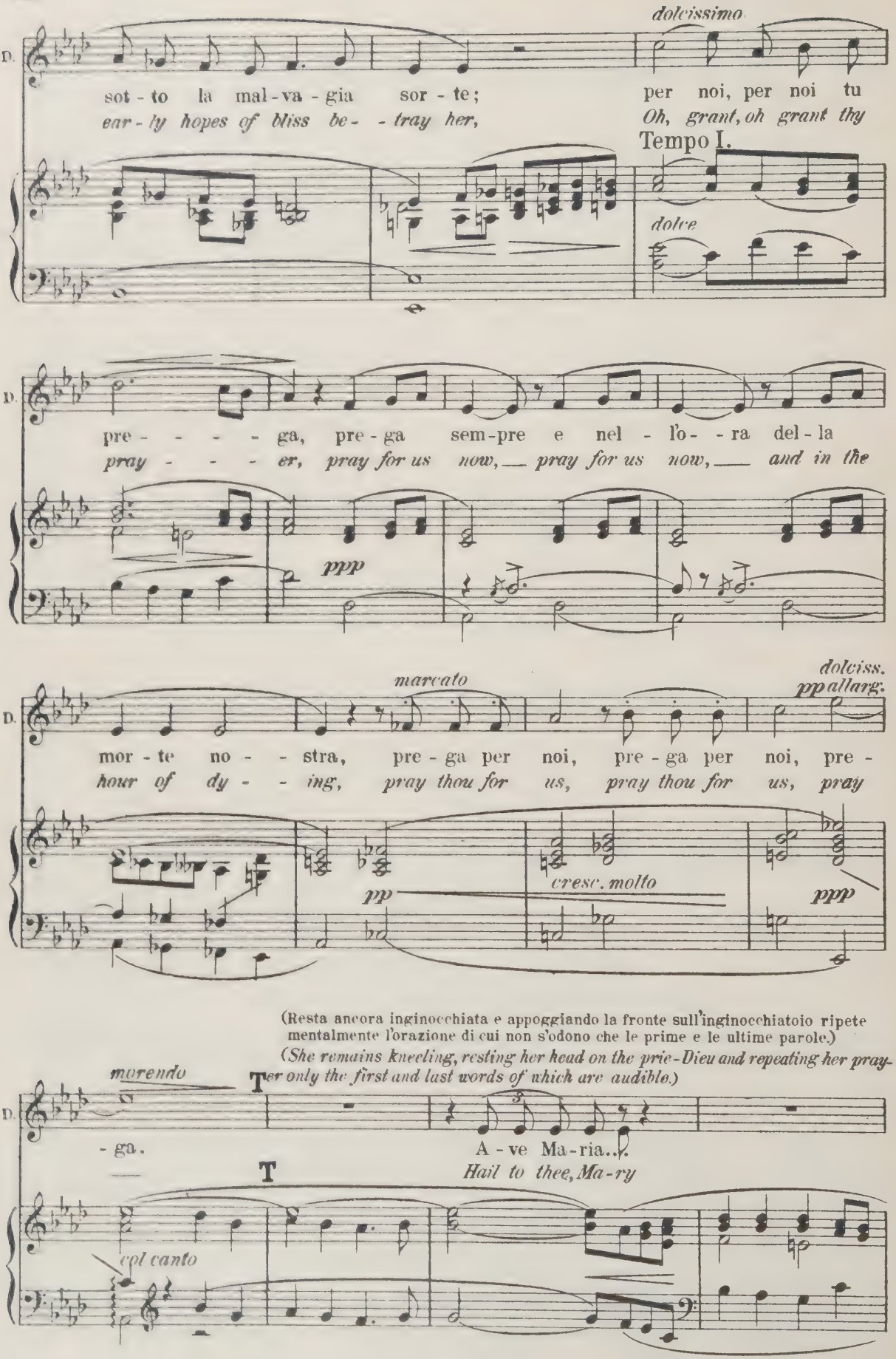
col canto

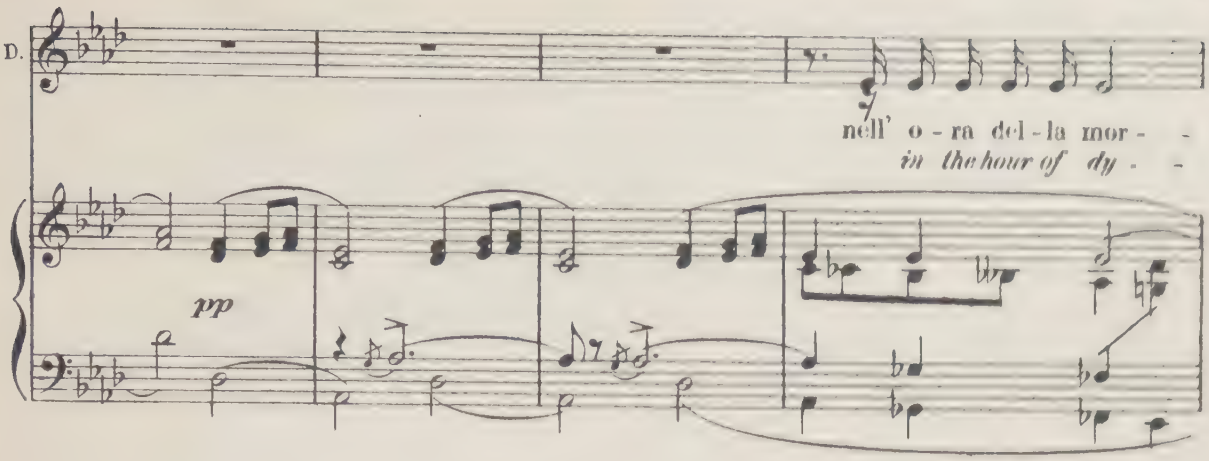
D. gra - zia, e - let - ta fra le spo - see le ver - gi - ni sei
grace, the Lord is with thee; bles - sed art thou a - mongst

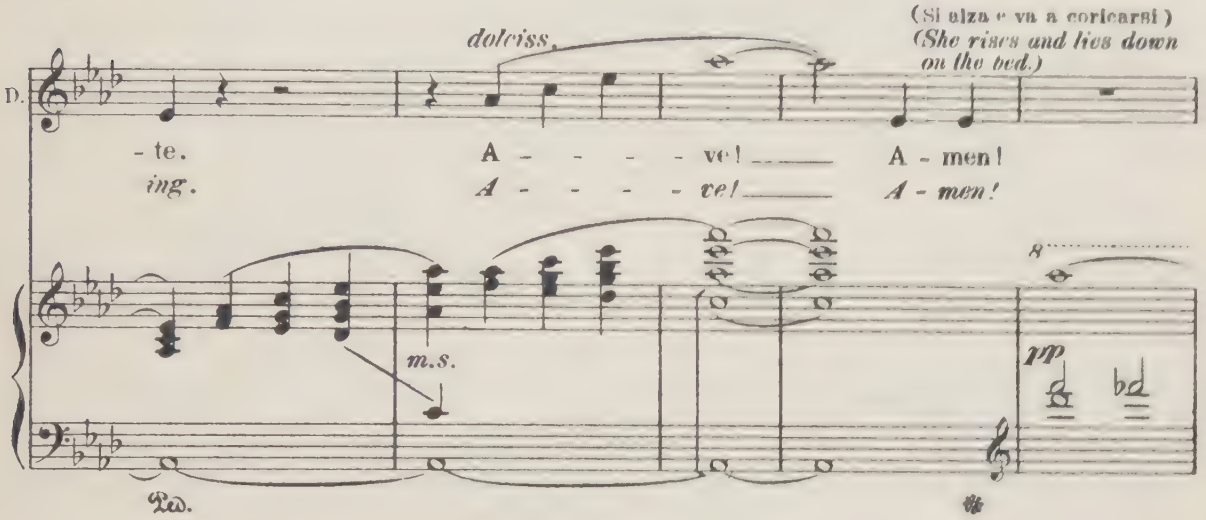
D. tu, sia be - - ne - det - to il frut - to, o be - ne -
wo - men, and bles - - sed is the fruit, oh thou most

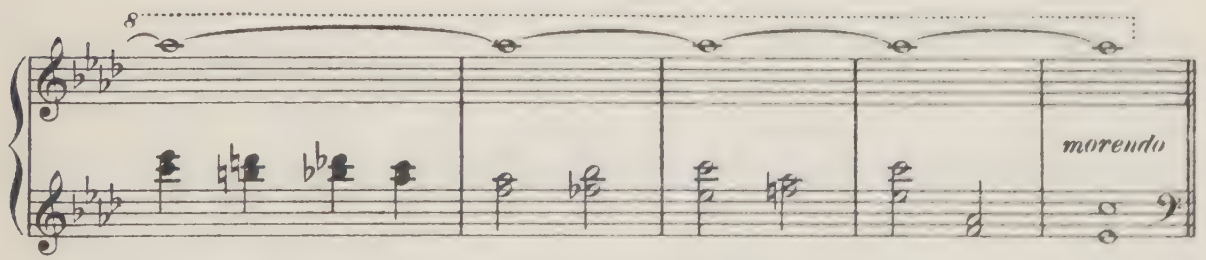
D. - det - ta, di tue ma - ter - ne vi - sce - re, Ge - - sù.
bles - sed! the fruit of thy womb Je - - - sus.


R
Cantabile
dolce
dolce
D.
Pre - ga per chi a - do - ran-do a te, si pro - stra, pre - ga pel pec - ca -
Ah, pray for her who lies in pray'r be - - fore thee, Pray for the sin - ner
R
pp a tempo
D.
- tor, per l'in - no - cen - - te, e pel de - bo - le op - pres - so e pel pos -
thou, and for the sin - - less, Give thy aid to the op - pressed and to the
D.
- - sen - te, mi - se - ro an - ches - so, tua pie - - tà di - - mo - - stra.
migh - ty, He too will need it, pray for all who im - plore thee.
f
p
S
marcate
animando
D.
Pre - ga per chi sot - to l'ol - trag - gio pie - ga la fron - - - - te e
Pray thou for her who is sad - ly sigh - ing As all the
S
con espressione
animando
p


D.
dolcissimo
sot - to la mal - va - gia sor - te;
ear - ly hopes of bliss be - - tray her,
per noi, per noi tu
Oh, grant, oh grant thy
Tempo I.
dolce
pre - - - - - ga, pre - ga sem - pre e nel - l'o - - ra del - la
pray - - - - er, pray for us now, pray for us now, and in the
ppp
marcato
dolciss.
pp allarg.
mor - te no - - stra, pre - ga per noi, pre - ga per noi, pre -
hour of dy - - ing, pray thou for us, pray thou for us, pray
pp
cresc. molto
ppp
(Resta ancora inginocchiata e appoggiando la fronte sull'inginocchiatoio ripete mentalmente l'orazione di cui non s'odono che le prime e le ultime parole.)
(She remains kneeling, resting her head on the prie-Dieu and repeating her prayer only the first and last words of which are audible.)
morendo
T
- ga.
A - ve Ma - ria...
Hail to thee, Ma - ry
T
col canto



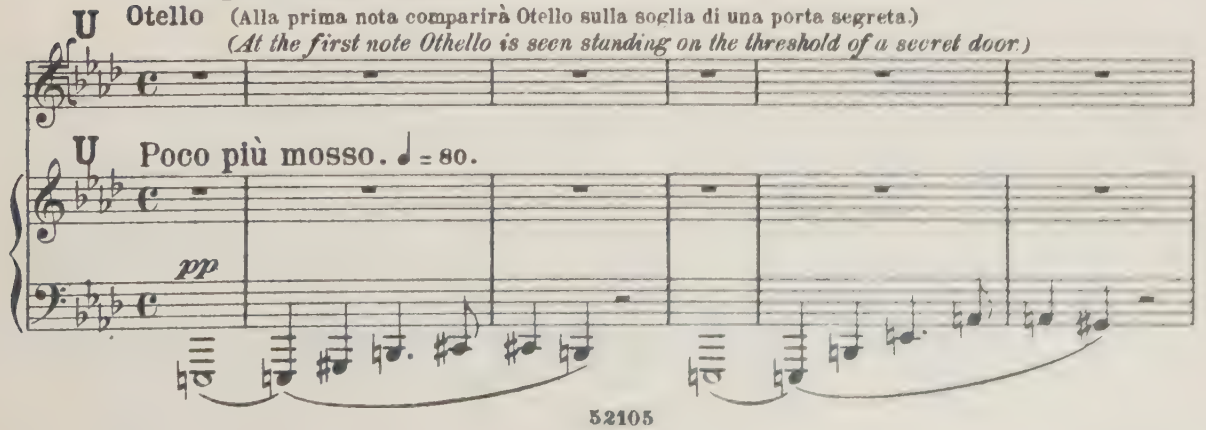


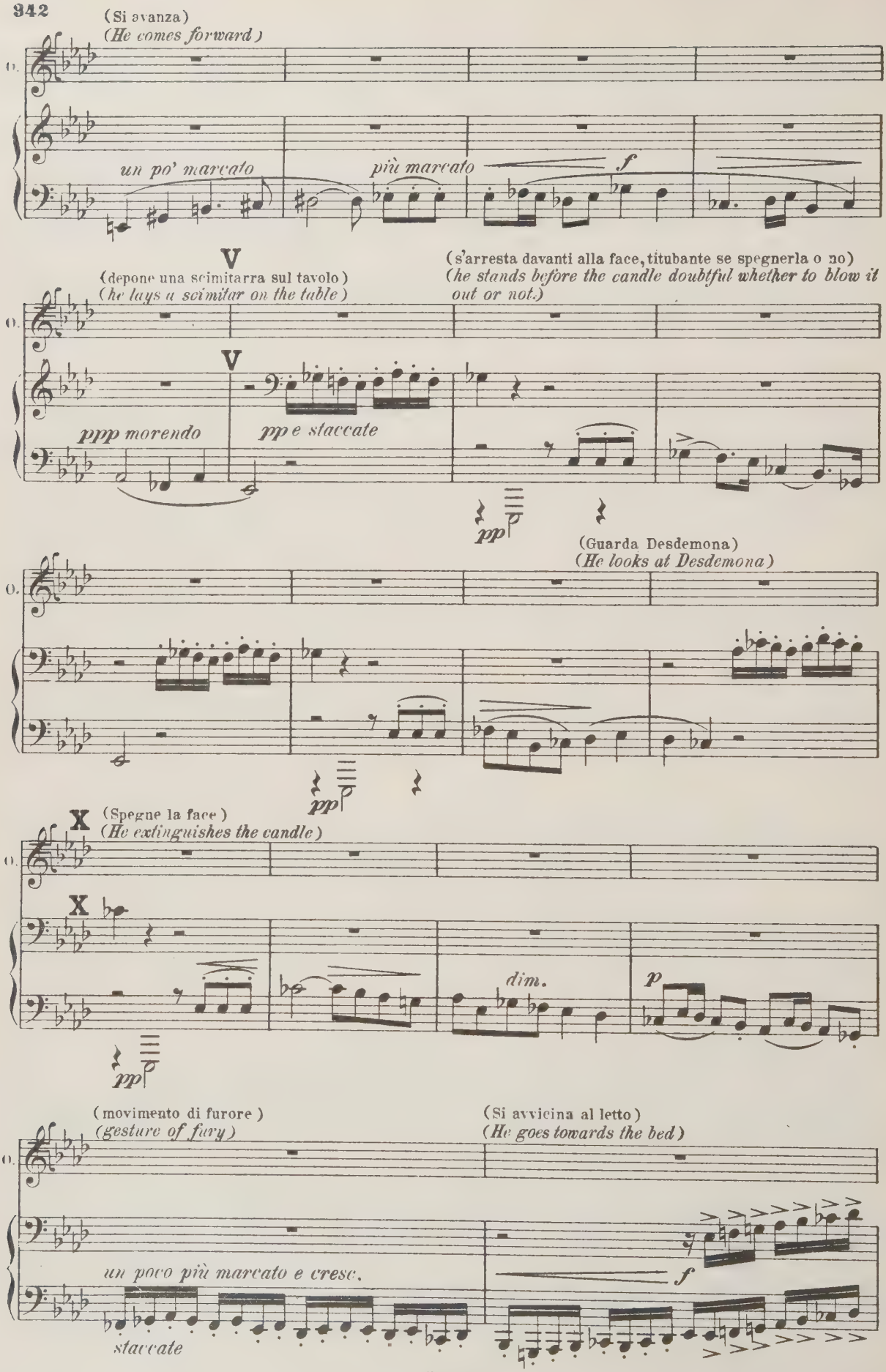


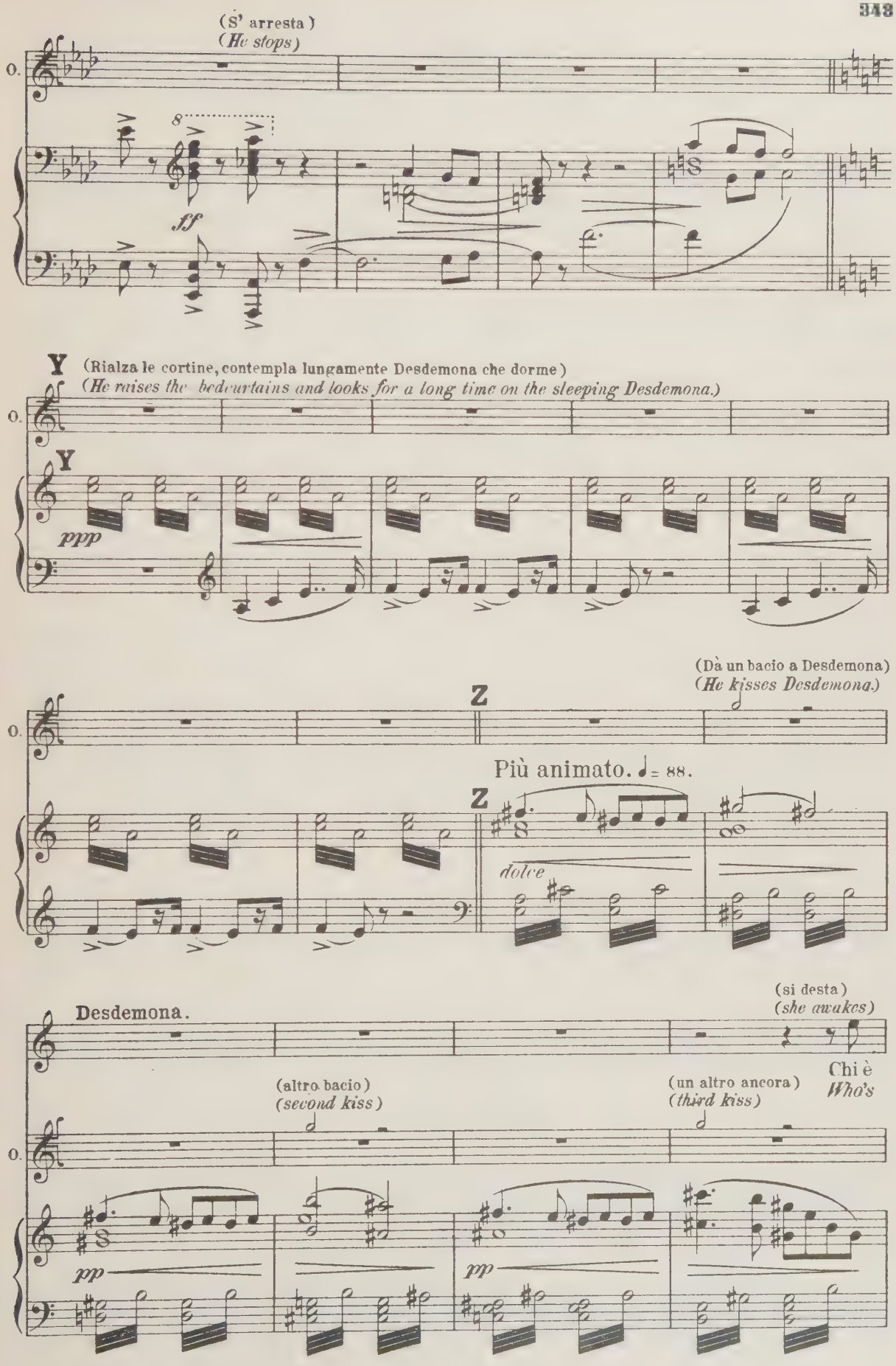
Scene III.

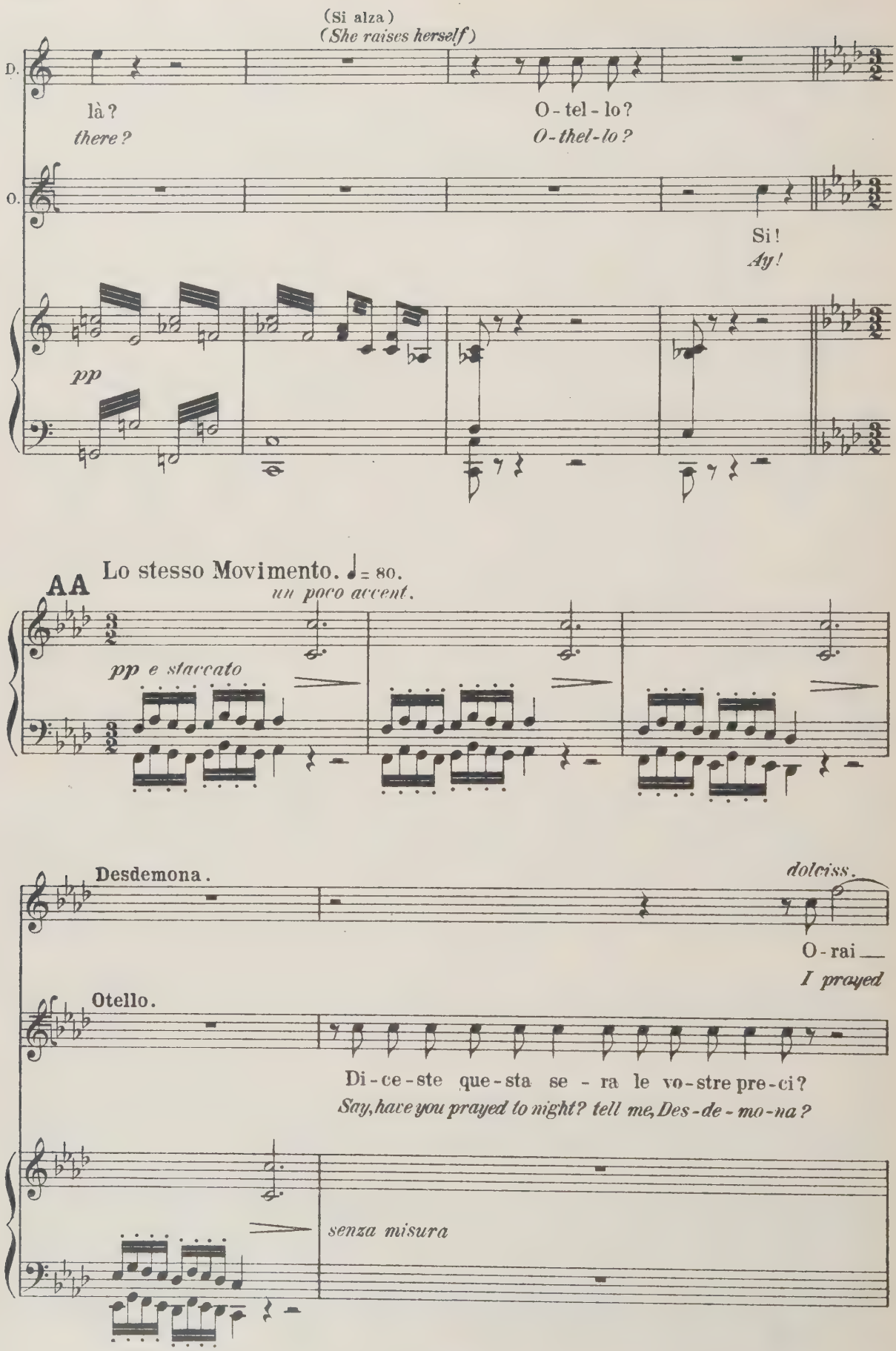
Poco più mosso. ♩ = 80.

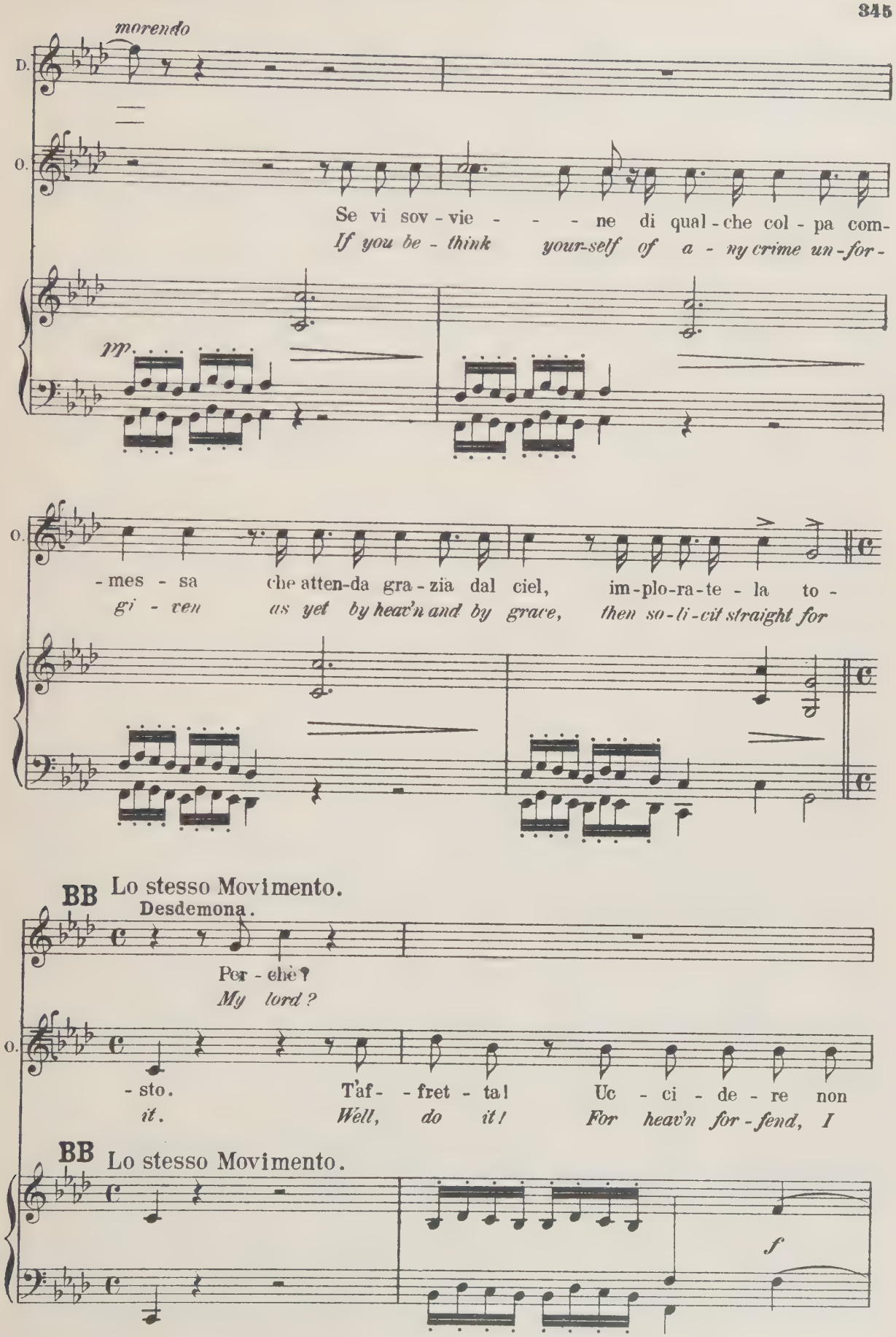
U **Otello** (Alla prima nota comparirà Otello sulla soglia di una porta segreta.)
(At the first note Othello is seen standing on the threshold of a secret door.)

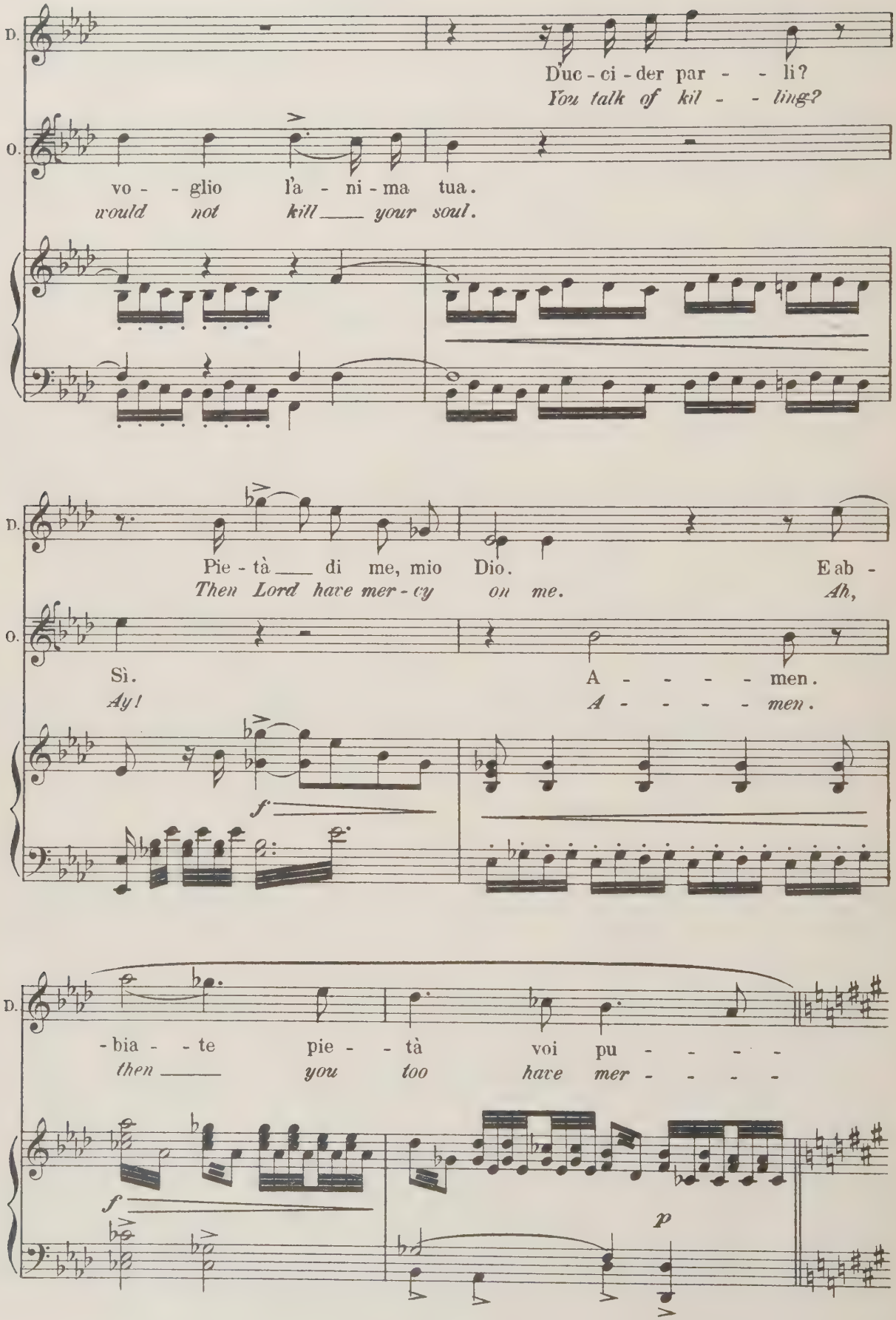


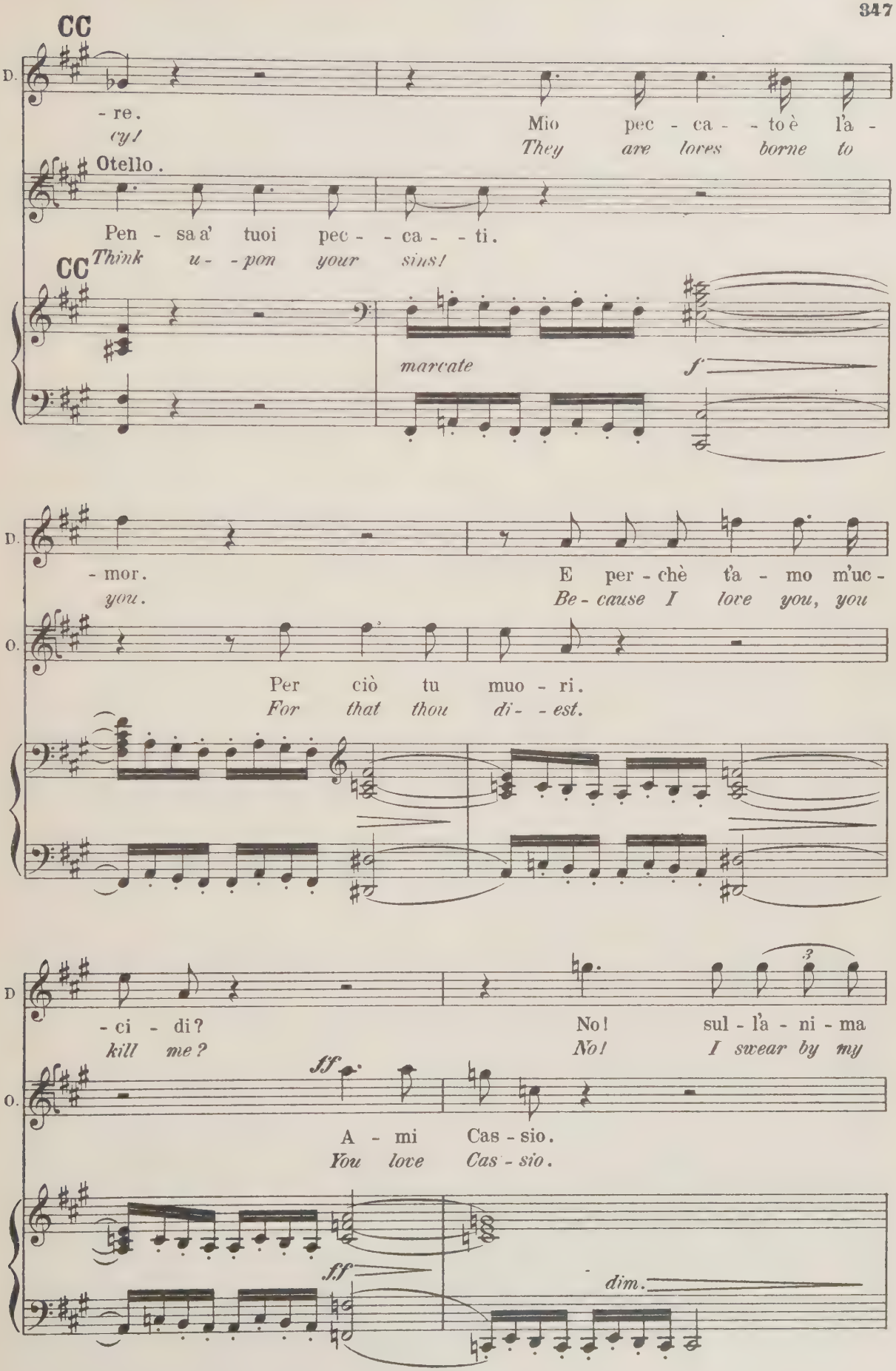

(Si avanza)
(He comes forward)
un po' marcato
più marcato
f
V
(depone una scimitarra sul tavolo)
(he lays a scimitar on the table)
(s'arresta davanti alla face, titubante se spegnerla o no)
(he stands before the candle doubtful whether to blow it out or not.)
V
ppp morendo
pp e staccate
pp
(Guarda Desdemona)
(He looks at Desdemona)
pp
X
(Spegne la face)
(He extinguishes the candle)
X
dim.
p
pp
(movimento di furore)
(gesture of fury)
(Si avvicina al letto)
(He goes towards the bed)
un poco più marcato e cresc.
staccate
f

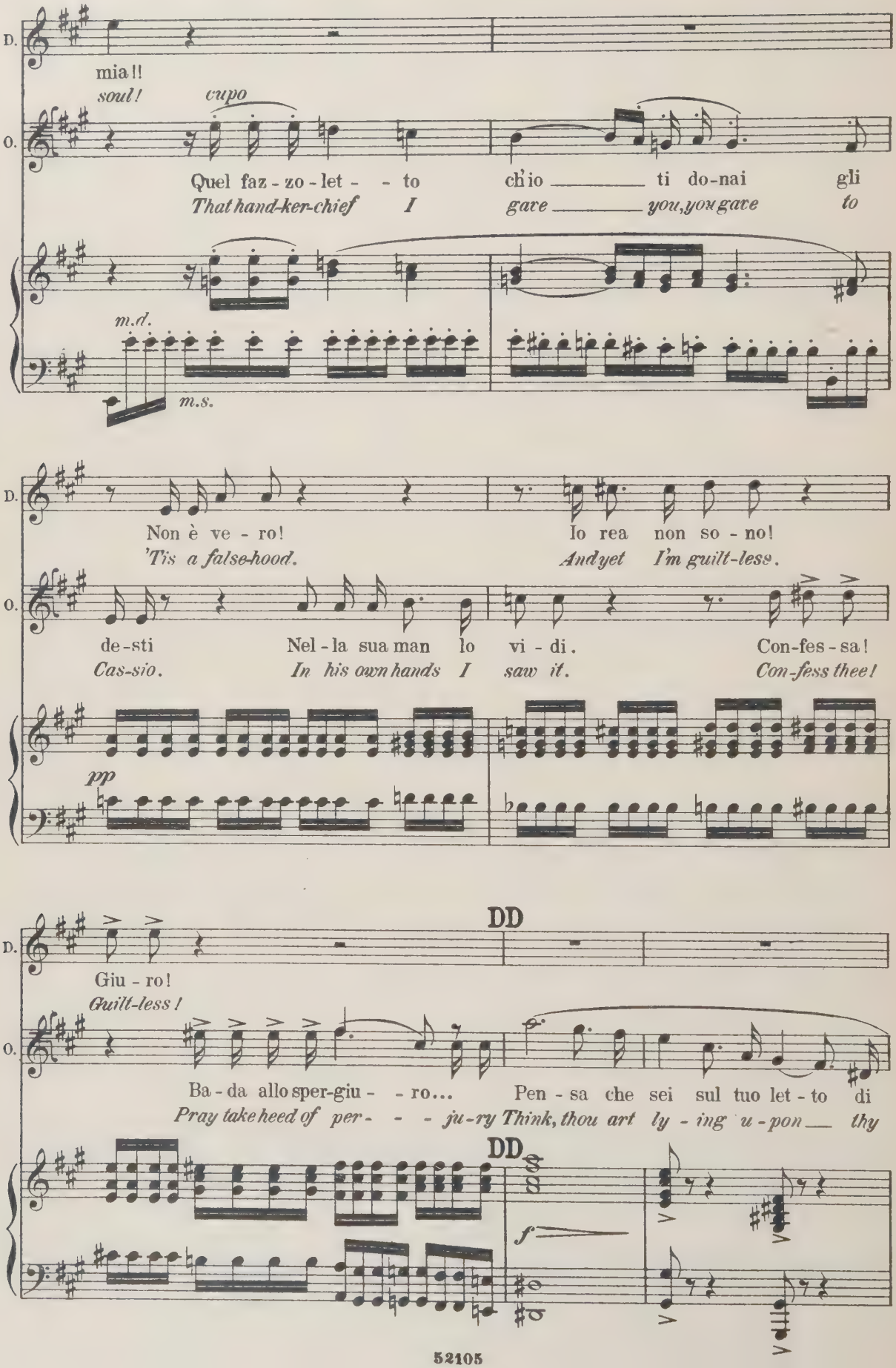

(S' arresta)
(He stops)
O.
ff
Y
(Rialza le cortine, contempla lungamente Desdemona che dorme)
(He raises the bedcurtains and looks for a long time on the sleeping Desdemona.)
ppp
(Dà un bacio a Desdemona)
(He kisses Desdemona.)
Più animato. ♩= 88.
dolce
Desdemona.
(si desta)
(she awakes)
Chi è
Who's
(altro bacio)
(second kiss)
(un altro ancora)
(third kiss)
pp

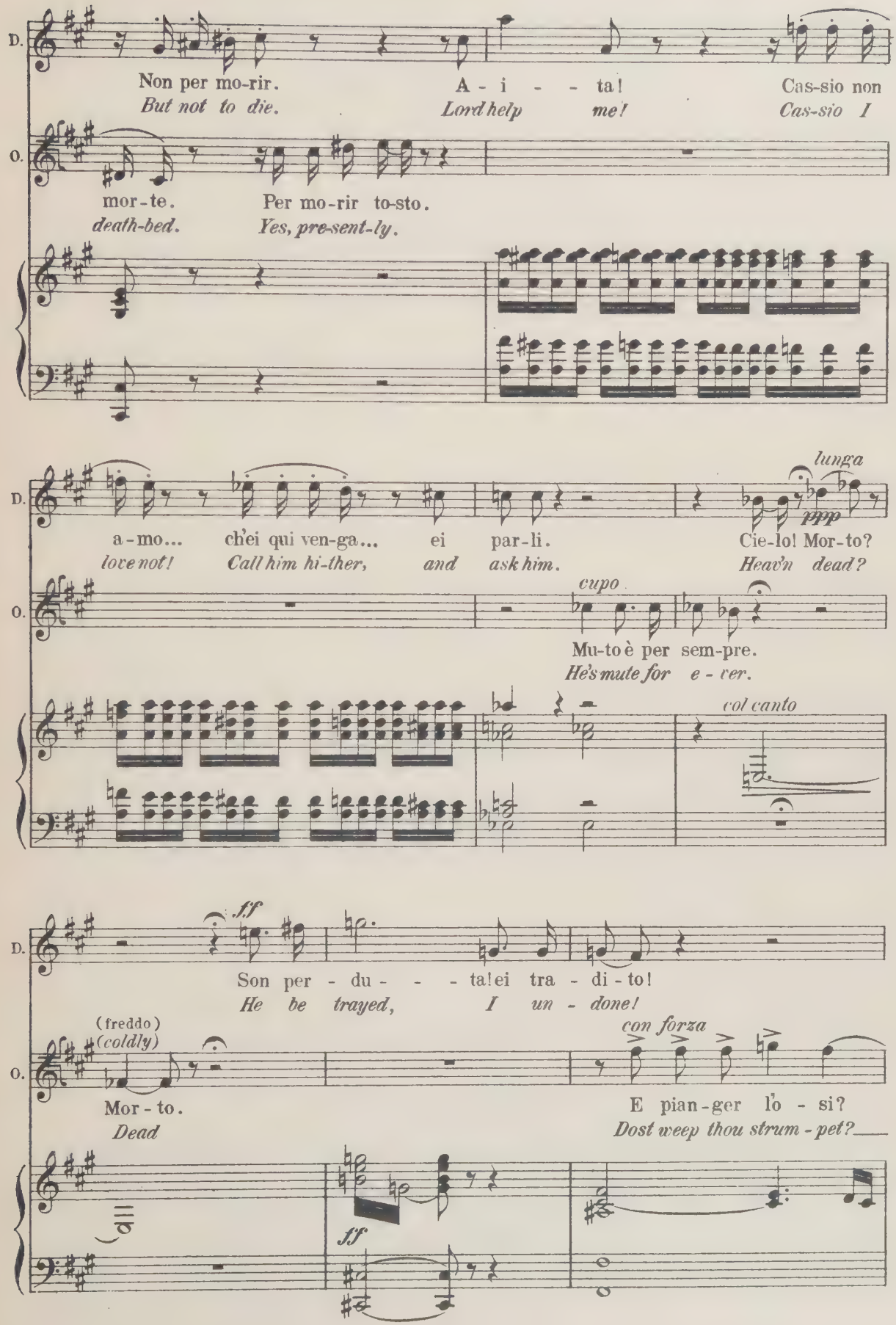

(Si alza)
(She raises herself)
D.
là?
there?
O-tel-lo?
O-thel-lo?
O.
Si!
Ay!
pp
AA
Lo stesso Movimento. ♩= 80.
un poco accent.
pp e staccato
Desdemona.
dolciss.
O-rai
I prayed
Otello.
Di-ce-ste que-sta se-ra le vo-stre pre-ci?
Say, have you prayed to night? tell me, Des-de-mo-na?
senza misura

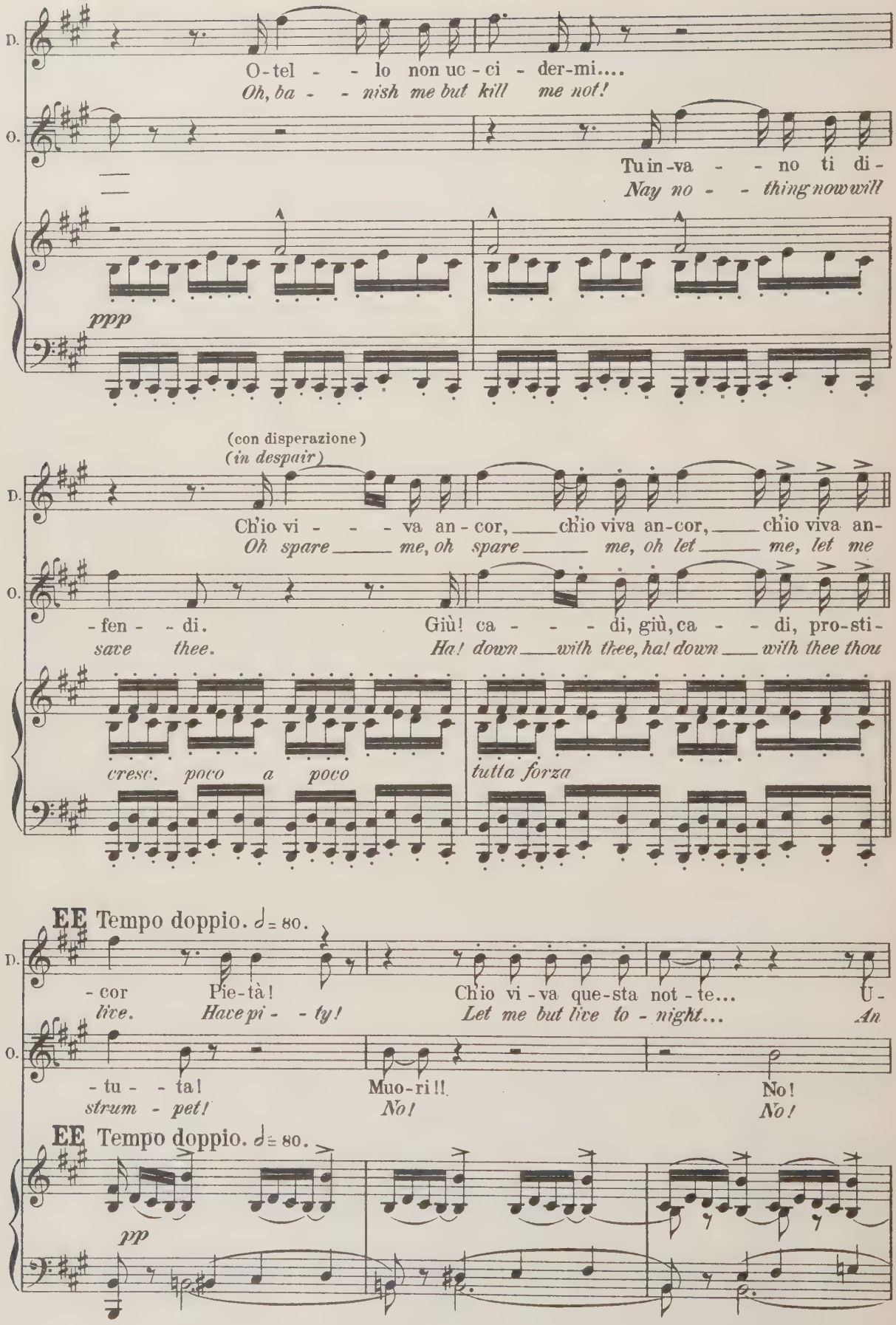

morendo
D.
O.
Se vi sov - vie - - - - ne di qual - che col - pa com-
If you be - think your-self of a - ny crime un - for -
pp.
O.
- mes - sa che atten-da gra - zia dal ciel, im-plo-ra-te - la to -
gi - ven as yet by heav'n and by grace, then so - li - cit straight for
BB Lo stesso Movimento.
Desdemona.
Per - chè?
My lord?
O.
- sto. T'af - - fret - ta! Uc - ci - de - re non
it. Well, do it! For heav'n for - fend, I
BB Lo stesso Movimento.
f

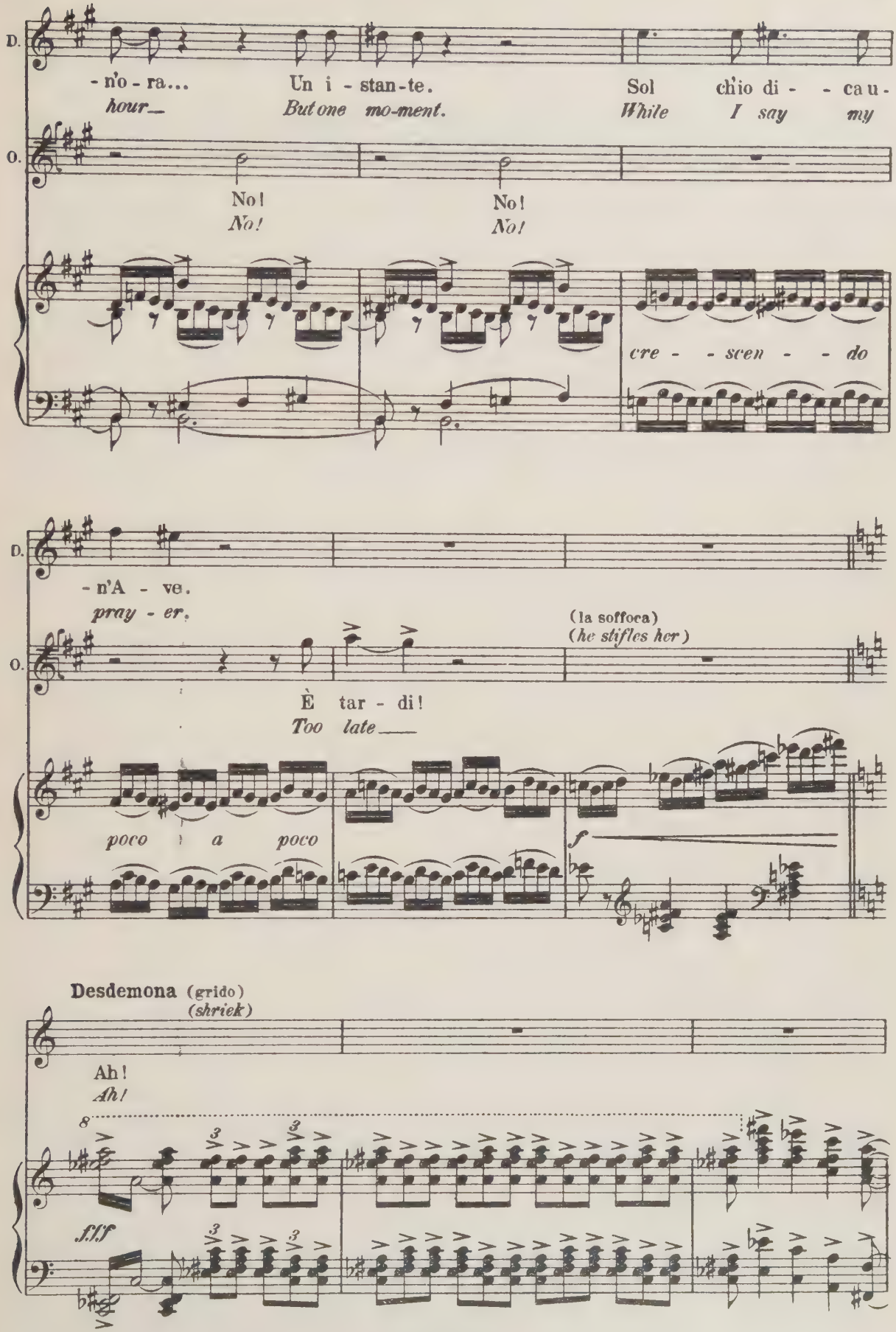

D.
Duc - ci - der par - - li?
You talk of kil - - ling?
O.
vo - - glio l'a - ni - ma tua.
would not kill your soul.
D.
Pie - tà di me, mio Dio. E ab -
Then Lord have mer - cy on me. Ah,
O.
Sì. A - - - - men.
Ay! A - - - - men.
f
D.
- bia - - te pie - - tà voi pu - - - - -
then you too have mer - - - -
f
p


CC
D.
- re.
cy!
Mio pec - ca - - to è l'a -
They are loves borne to
Otello.
Pen - sa a' tuoi pec - - ca - - ti.
Think u - pon your sins!
CC
marcate
f
D.
- mor.
you.
E per - chè t'a - mo m'uc -
Be - cause I love you, you
O.
Per ciò tu muo - ri.
For that thou di - - est.
D
- ci - di?
kill me?
No! sul - l'a - ni - ma
No! I swear by my
O.
ff
A - mi Cas - sio.
You love Cas - sio.
ff
dim.


D.
mia!!
soul!
cupo
O.
Quel faz - zo - let - - to
That hand-ker-chief
ch'io ti do-nai gli
I gave you, you gave to
m.d.
m.s.
D.
Non è ve - ro!
'Tis a false-hood.
Io rea non so - no!
And yet I'm guilt-less.
O.
de - sti
Cas-sio.
Nel - la sua man lo vi - di.
In his own hands I saw it.
Con-fes - sa!
Con-fess thee!
pp
DD
D.
Giu - ro!
Guilt-less!
O.
Ba - da allo sper-giu - - ro...
Pray take heed of per - - - ju-ry
Pen - sa che sei sul tuo let - to di
Think, thou art ly - ing u - pon thy
DD
f


D.
Non per mo-rir.
But not to die.
A - i - - ta!
Lord help me!
Cas-sio non
Cas-sio I
O.
mor-te.
death-bed.
Per mo-rir to-sto.
Yes, pre-sent-ly.
lunga
ppp
a-mo... ch'ei qui ven-ga... ei par-li.
love not! Call him hi-ther, and ask him.
Cie-lo! Mor-to?
Heav'n dead?
cupo
Mu-to è per sem-pre.
He's mute for e-ver.
col canto
ff
Son per - du - - - ta! ei tra - di - to!
He be trayed, I un - done!
(freddo)
(coldly)
con forza
Mor-to.
Dead
E pian-ger l'o - si?
Dost weep thou strum-pet?
ff


D.
O-tel - - lo non uc - ci - der-mi....
Oh, ba - - nish me but kill me not!
O.
Tu in-va - - no ti di-
Nay no - - thing now will
ppp
(con disperazione)
(in despair)
Ch'io vi - - - va an - cor, ch'io viva an-cor, ch'io viva an-
Oh spare me, oh spare me, oh let me, let me
-fen - - di.
save thee.
Giù! ca - - - di, giù, ca - - di, pro-sti-
Ha! down with thee, ha! down with thee thou
cresc. poco a poco
tutta forza
EE Tempo doppio. ♩= 80.
-cor
live.
Pie-tà!
Have pi - - ty!
Ch'io vi-va que-sta not-te...
Let me but live to - night...
U-
An
-tu - - ta!
strum - pet!
Muo-ri!!
No!
No!
No!
EE Tempo doppio. ♩= 80.
pp


D.
-n'o-ra... Un i-stan-te. Sol ch'io di- -ca u-
hour— But one mo-ment. While I say my
O.
No! No!
No! No!
cre- -scen- -do
D.
-n'A-ve.
pray-er.
(la soffoca)
(he stifles her)
O.
È tar-di!
Too late—
poco a poco
f
Desdemona (grido)
(shriek)
Ah!
Ah!
8
fff

(dal di fuori, bussa alla porta)
(knocking at the door)

Emilia.

dim.

sempre decresc.

morendo

sempre più piano

(picchia di nuovo)
(another knock)

Emilia.

(outside)

senza misura

A - pri - te! a - pri - te!
With-in there, ho op-en!

Otello (contemplando il corpo inerte di Desdemona)
(looking on the motionless form of Desdemona)

pp

Cal - ma co - me la tom - ba.
Calm, calm as the grave.

p

ppp

senza misura

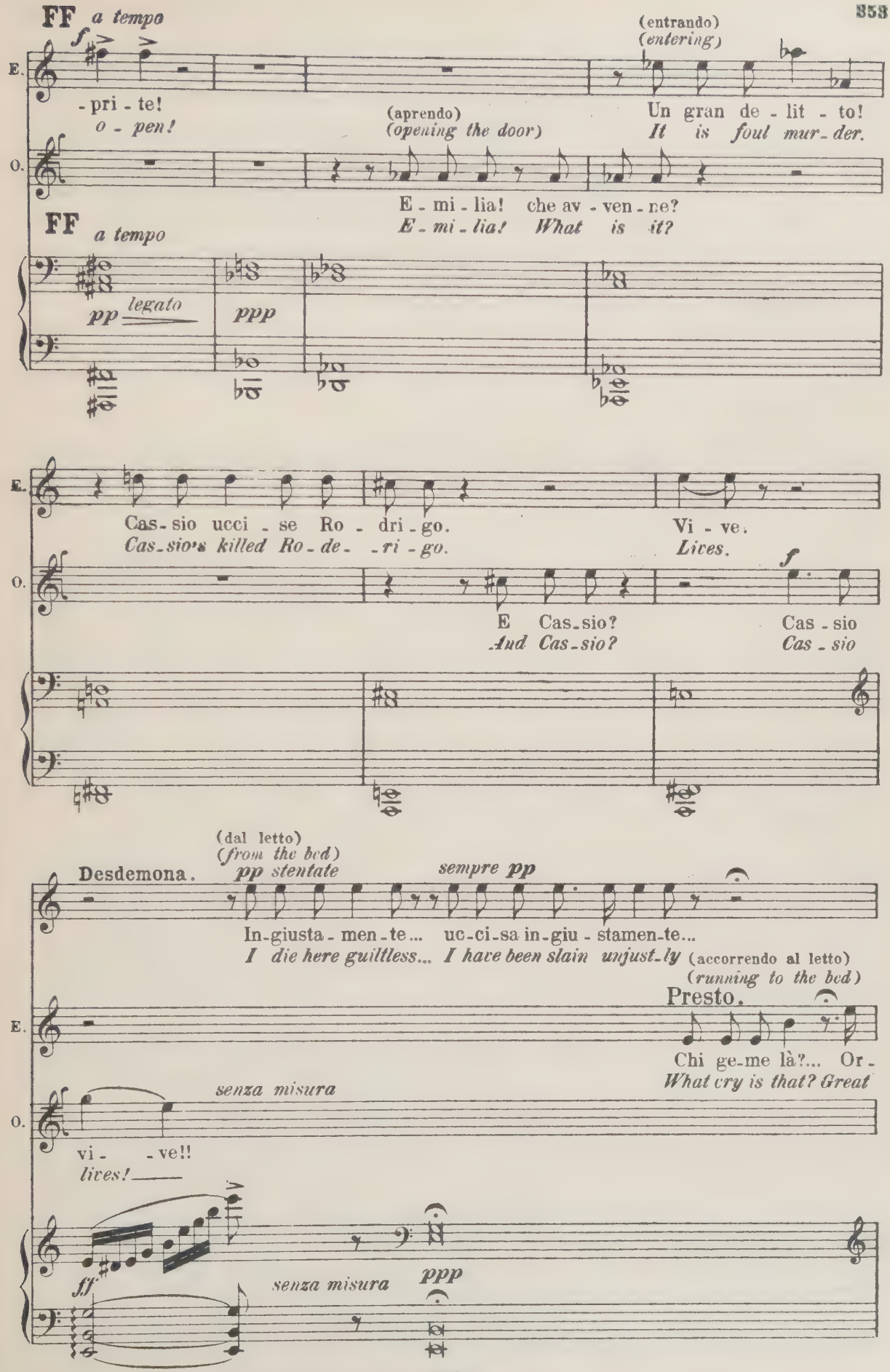
(picchia ancora)
(another knock)

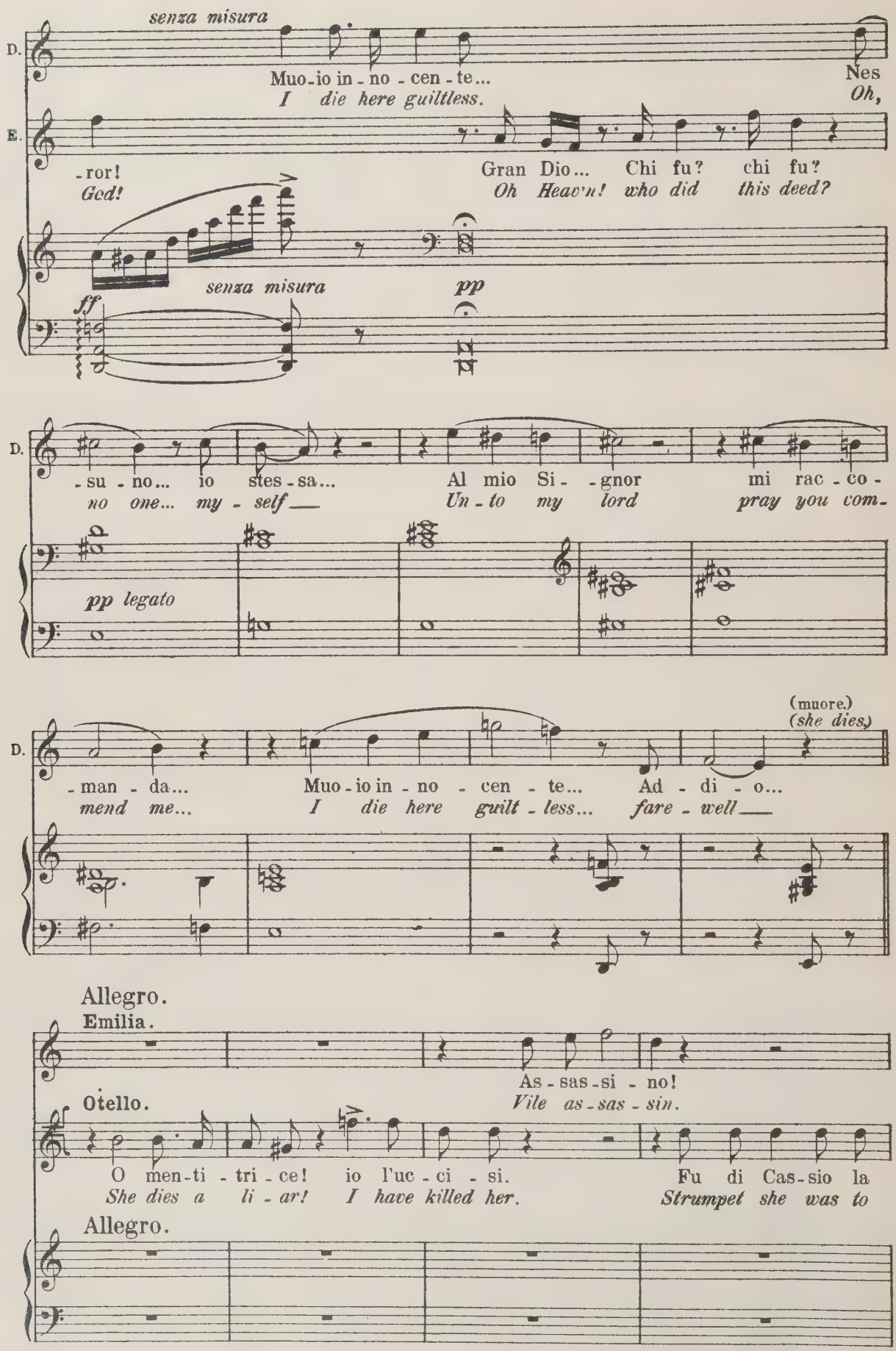
Presto

Si - gnor mio... ven pre - go, la - scia - te ch'io vi par - li... A -
Good my-lord, do hear me, I would but speak a word, do

(trabalzando)
(faltering)

Chi è là! Chi bat - te!
Who's there? Who knocks there?


FF a tempo
f
E.
- pri - te!
o - pen!
(entrando)
(entering)
Un gran de - lit - to!
It is foul mur - der.
O.
(aprendo)
(opening the door)
E - mi - lia! che av - ven - ne?
E - mi - lia! What is it?
FF a tempo
pp legato
ppp
E.
Cas - sio ucci - se Ro - dri - go.
Cas - sio's killed Ro - de - ri - go.
Vi - ve.
Lives.
O.
E Cas - sio?
And Cas - sio?
f
Cas - sio
Cas - sio
(dal letto)
(from the bed)
Desdemona.
pp stentate
sempre pp
In - giusta - men - te... uc - ci - sa in - giu - stamen - te...
I die here guiltless... I have been slain unjust - ly
(accorrendo al letto)
(running to the bed)
Presto.
E.
Chi ge - me là?... Or -
What cry is that? Great
senza misura
O.
vi - - ve!!
lives!
ff
senza misura
ppp


senza misura
D.
Muo-io in-no-cen-te...
I die here guiltless.
Nes
Oh,
E.
-ror!
God!
Gran Dio... Chi fu? chi fu?
Oh Heav'n! who did this deed?
senza misura
ff
pp
D.
-su-no... io stes-sa...
no one... my-self
Al mio Si--gnor mi rac-co-
Un-to my lord pray you com-
pp legato
(muore.)
(she dies.)
D.
-man-da...
mend me...
Muo-io in-no-cen-te...
I die here guilt-less...
Ad-di-o...
fare-well
Allegro.
Emilia.
As-sas-si-no!
Vile as-sas-sin.
Otello.
O men-ti-tri-ce! io l'uc-ci-si.
She dies a li-ar! I have killed her.
Fu di Cas-sio la
Strumpet she was to
Allegro.

a tempo prestissimo
senza appoggiature

E.

A Ja - go?! Stol - to!! e tu il cre -
My husband? Fool thou! and didst be -

O.

dru - da. A Ja - go il chie - di. A Ja - go.
Cas - sio. Your husband told me. Your husband.

(si svincola e corre verso
(frees herself and runs to

E.

- de - sti? Non ti te - mo. O - là! Soc - corso! A - iu - to! O -
lieve him? Thee I fear not. Ho help! bring rescue, As - sistance! The

(fa per avventarsi contro Emilia)
(threatening Emilia)

(la afferra)
(takes hold of her)

O.

Ne - gar - lo ardisci?! Ba - da!
Dare you de - ny it? Tarry!

la porta, gridando disperatamente)
the door crying loudly)

Scene IV.

GG
Come prima. ♩ = 80.

(Entrano Lodovico, Cassio e Jago, più tardi Montano con gente armata)
(Enter Lodovico, Cassio and Iago, later on Montano and Soldiers.)

E.

- tel - lo uc - ci - se De - sdemo - na!
Moor hath murdered my mis - tree!

GG

f Come prima. ♩ = 80.

8

ff

Cassio. (vedendo Desdemona) *(seeing Desdemona)*

Quai gri - da! Or -
Oh hor - ror! *Oh!*

Jago.

Quai gri - da! Or -
Oh hor - ror! *Oh!*

Lodovico.

Quai gri - da! Or -
Oh hor - ror! *Oh!*

m.s.

Emilia. (a Jago) *(to Iago)*

Ja - go, smenti - sci quel vil - le assas -
Hus - band, if thou beest a man face this

C. - ro - re! Or - ror!
hor - ror! *a - las!*

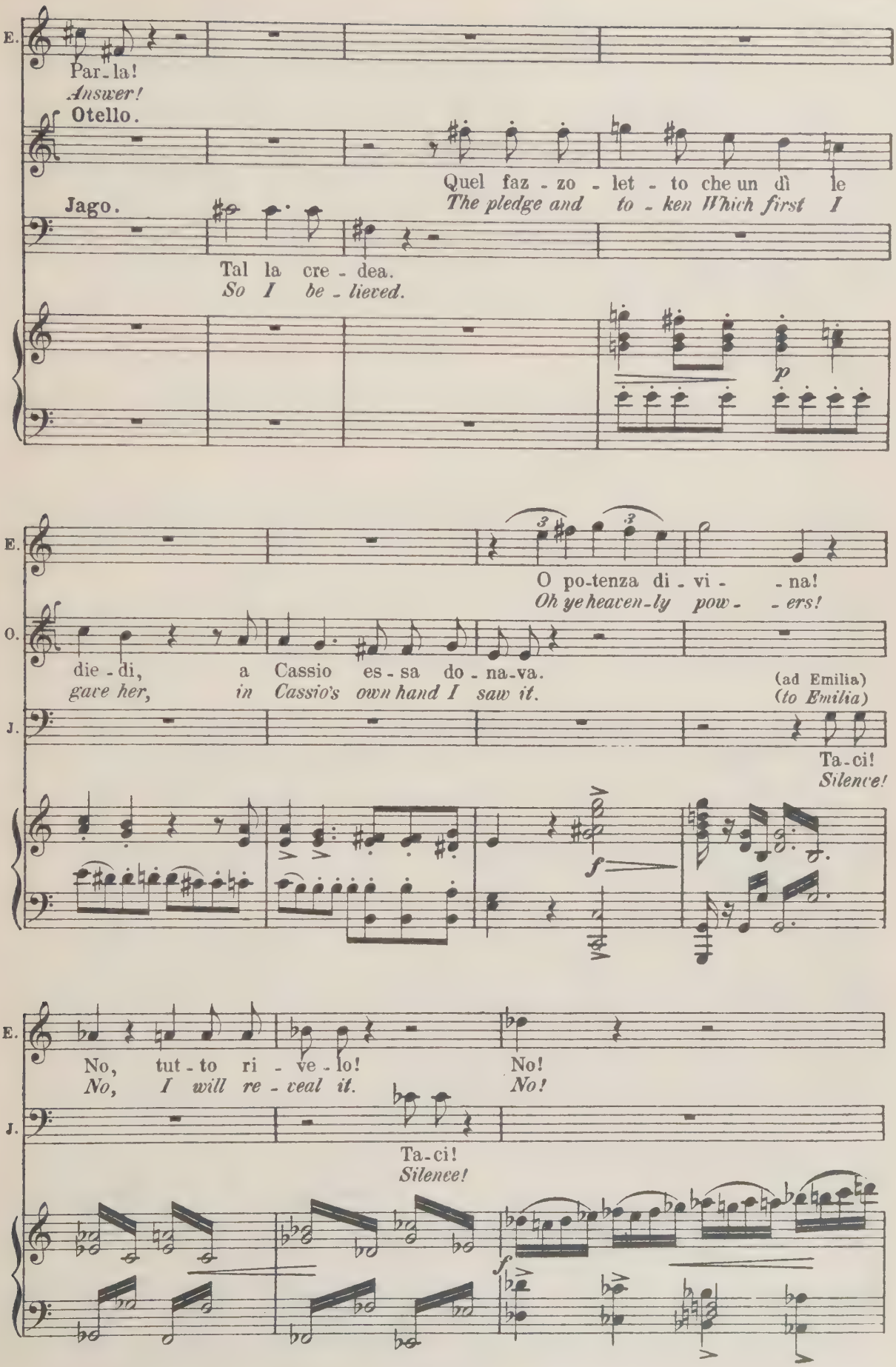
J. - ro - re! Or - ror!
hor - ror! *a - las!*

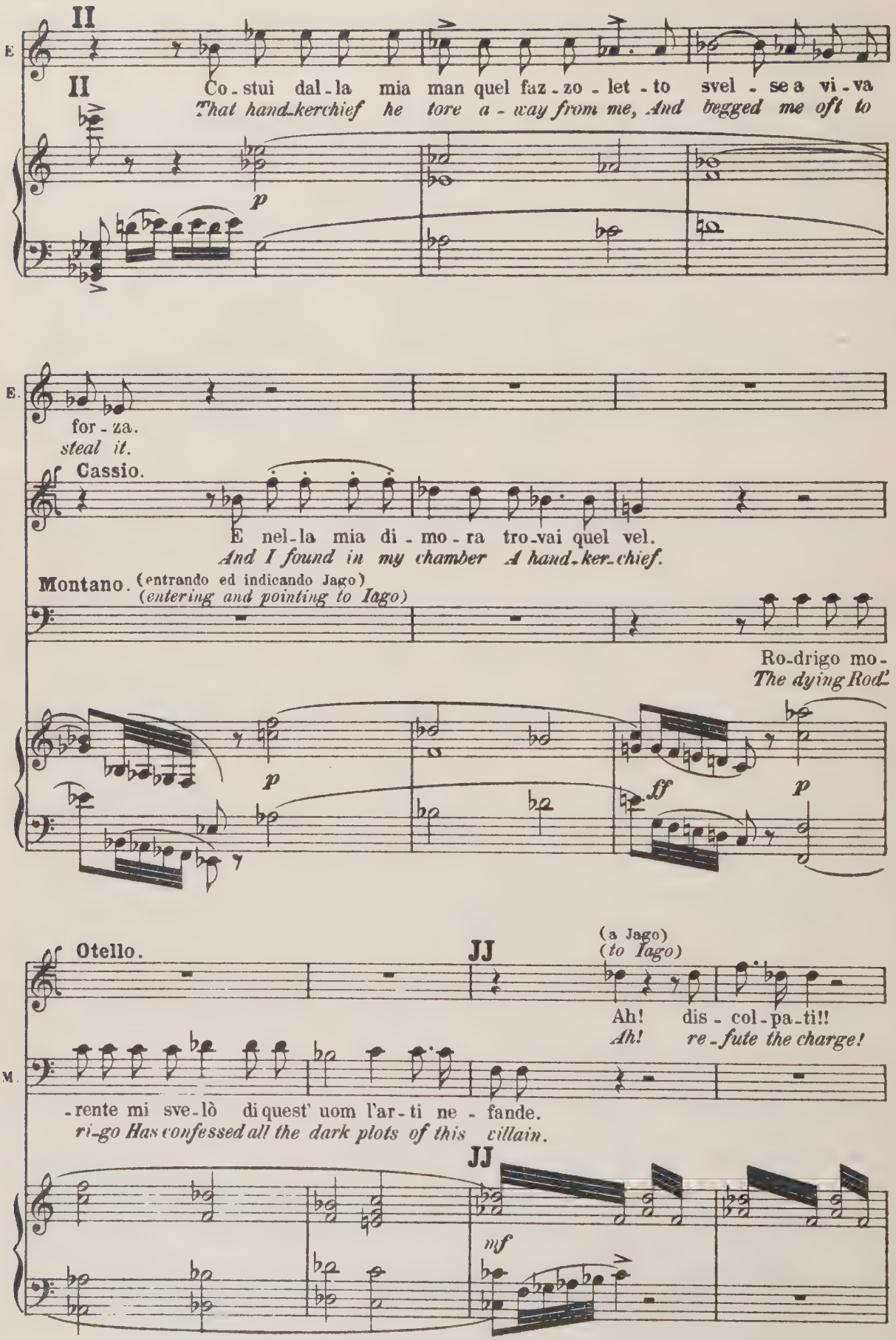
L. - ro - re! Or - ror!
hor - ror! *a - las!*

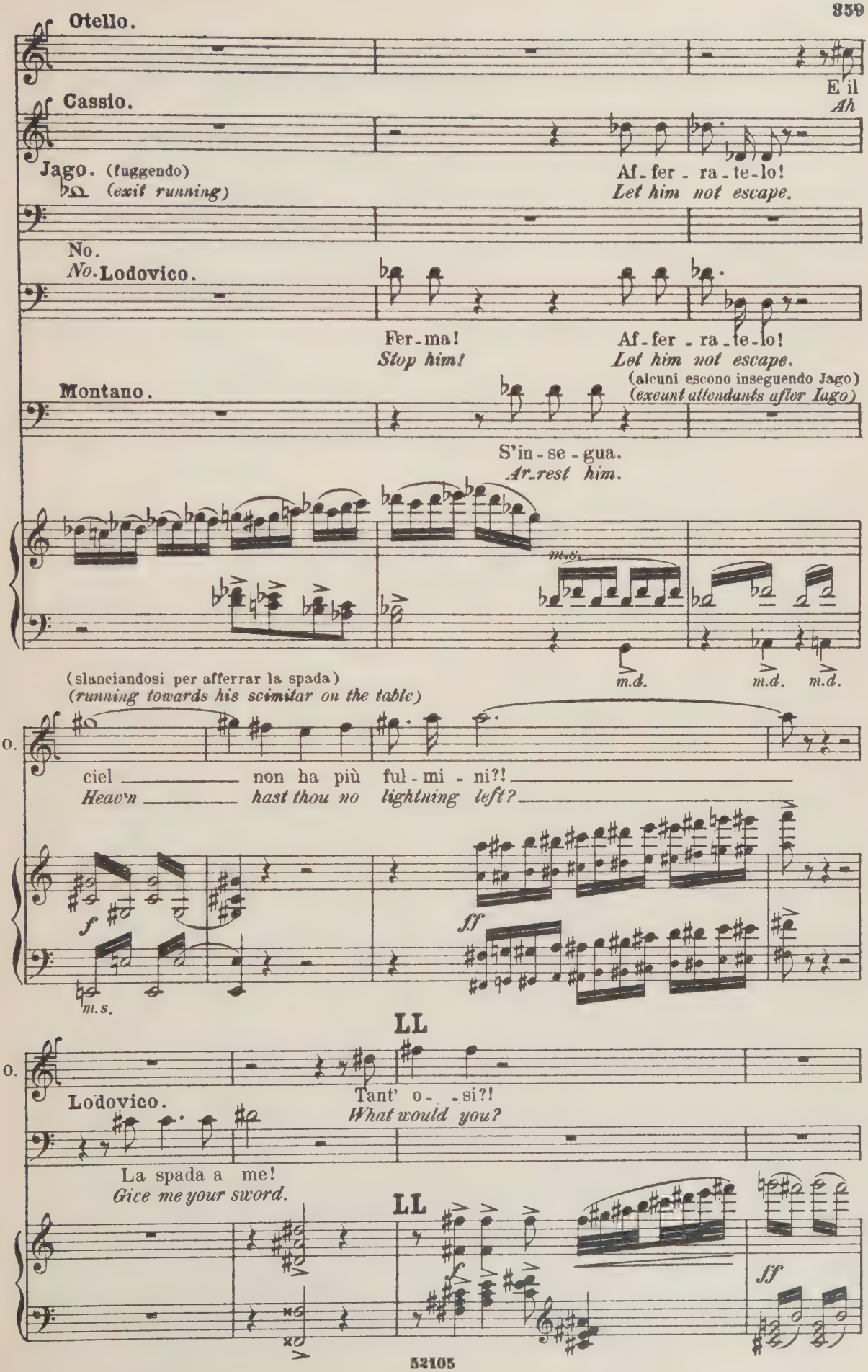
f *ff* *ppp*

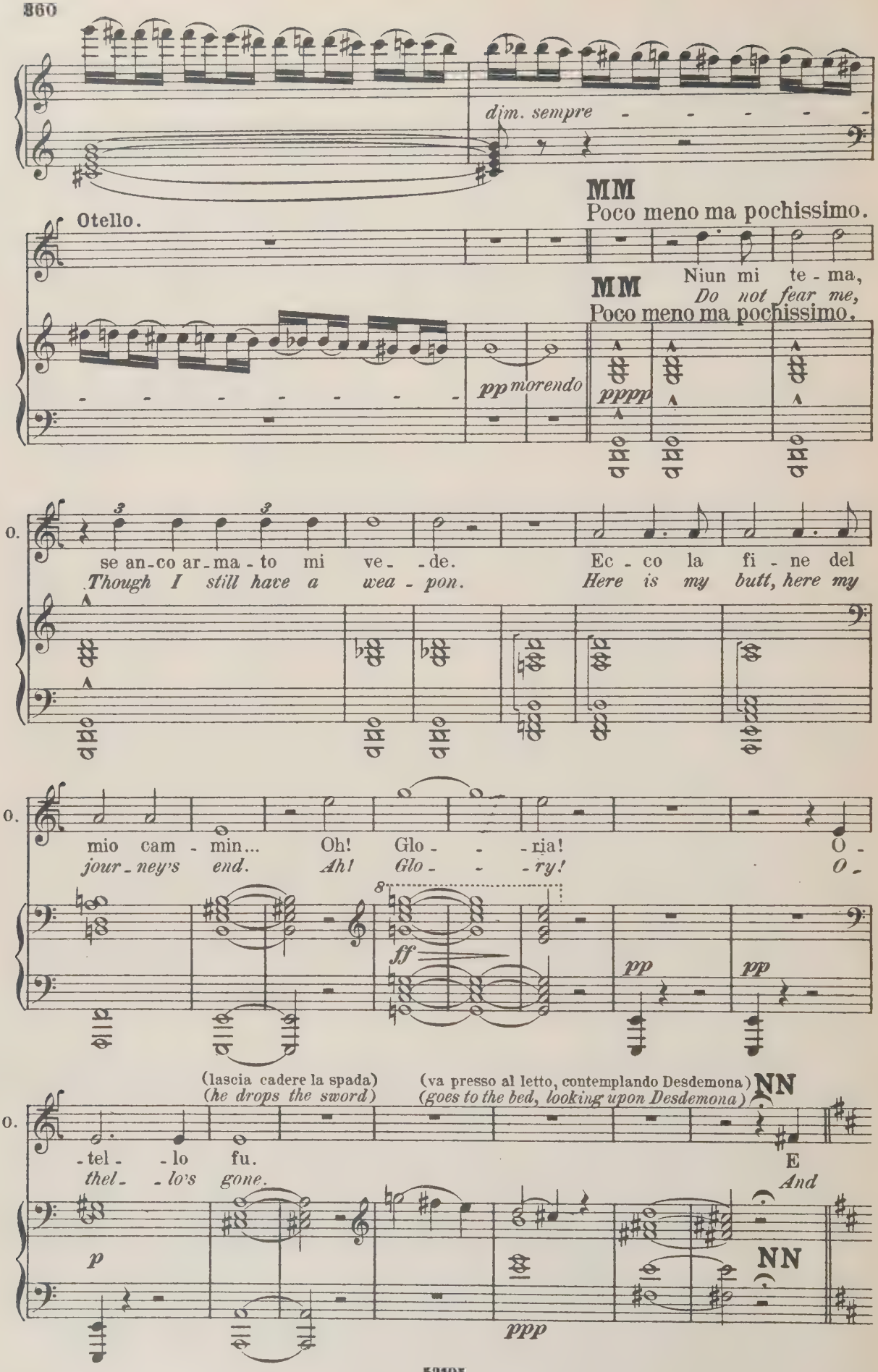
E. HH - si - no. HH Hai tu cre - du - to De - sde - mona in - fi - da?
vil - lain. *He says thou told'st him his wife was un - faith - ful?*

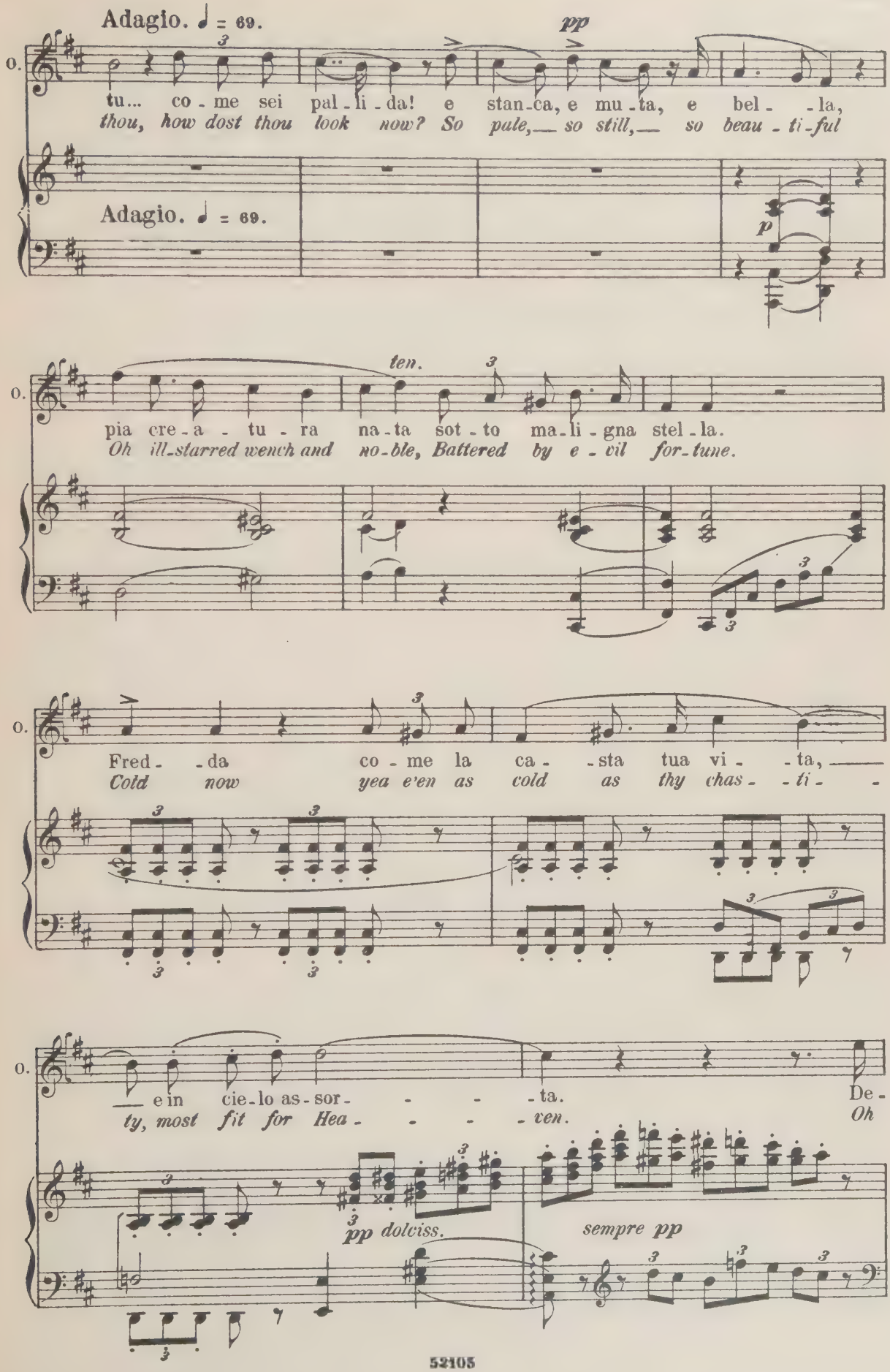
f *p*

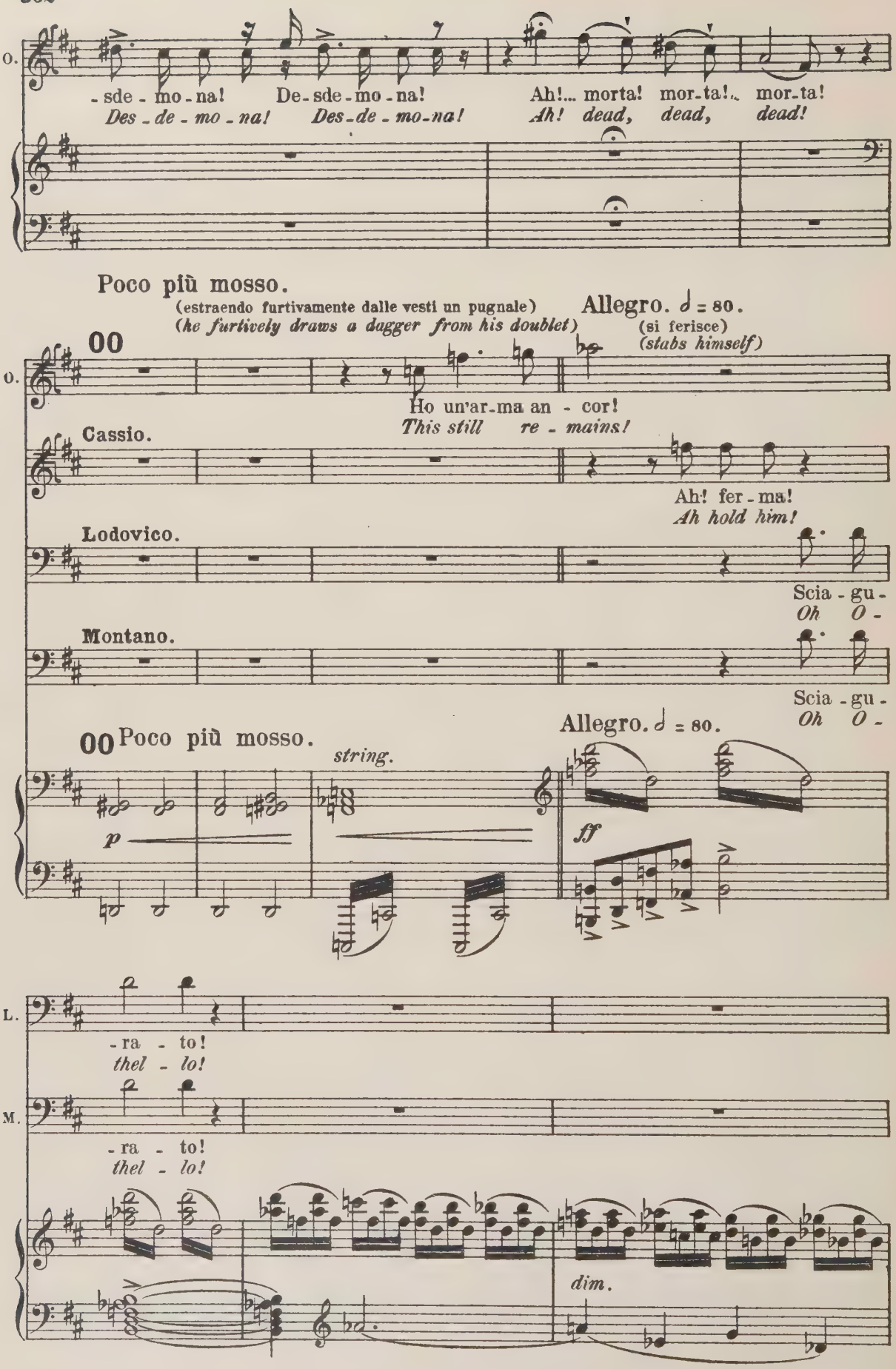

E.
Par-la!
Answer!
Otello.
Quel faz-zo-let-to che un dì le
The pledge and to-ken Which first I
Jago.
Tal la cre-dea.
So I be-lieved.
p
E.
O po-tenza di-vi- -na!
Oh ye heaven-ly pow- -ers!
O.
die-di, a Cassio es-sa do-na-va.
gave her, in Cassio's own hand I saw it.
(ad Emilia)
(to Emilia)
J.
Ta-ci!
Silence!
f
E.
No, tut-to ri-ve-lo!
No, I will re-veal it.
No!
No!
J.
Ta-ci!
Silence!
f

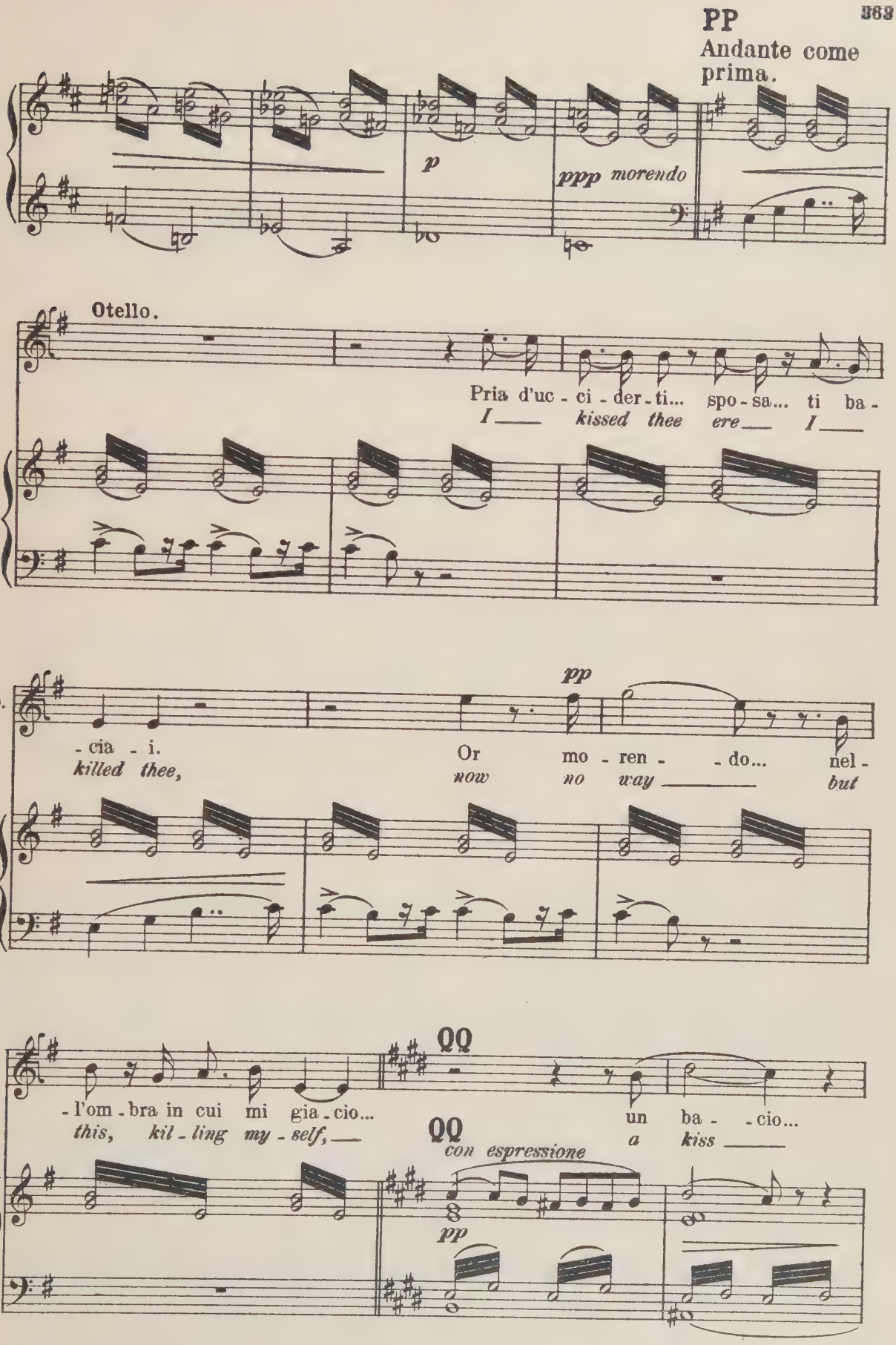

II
E
II
Co - stui dal - la mia man quel faz - zo - let - to svel - se a vi - va
That hand-kerchief he tore a - way from me, And begged me oft to
p
E.
for - za.
steal it.
Cassio.
E nel - la mia di - mo - ra tro - vai quel vel.
And I found in my chamber A hand-ker-chief.
Montano. (entrando ed indicando Jago)
(entering and pointing to Iago)
Ro-drigo mo-
The dying Rod-
p
ff
p
Otello.
JJ
(a Jago)
(to Iago)
Ah! dis - col - pa - ti!!
Ah! re - fute the charge!
M.
- rente mi sve - lò di quest' uom l'ar - ti ne - fande.
ri-go Has confessed all the dark plots of this villain.
JJ
mf

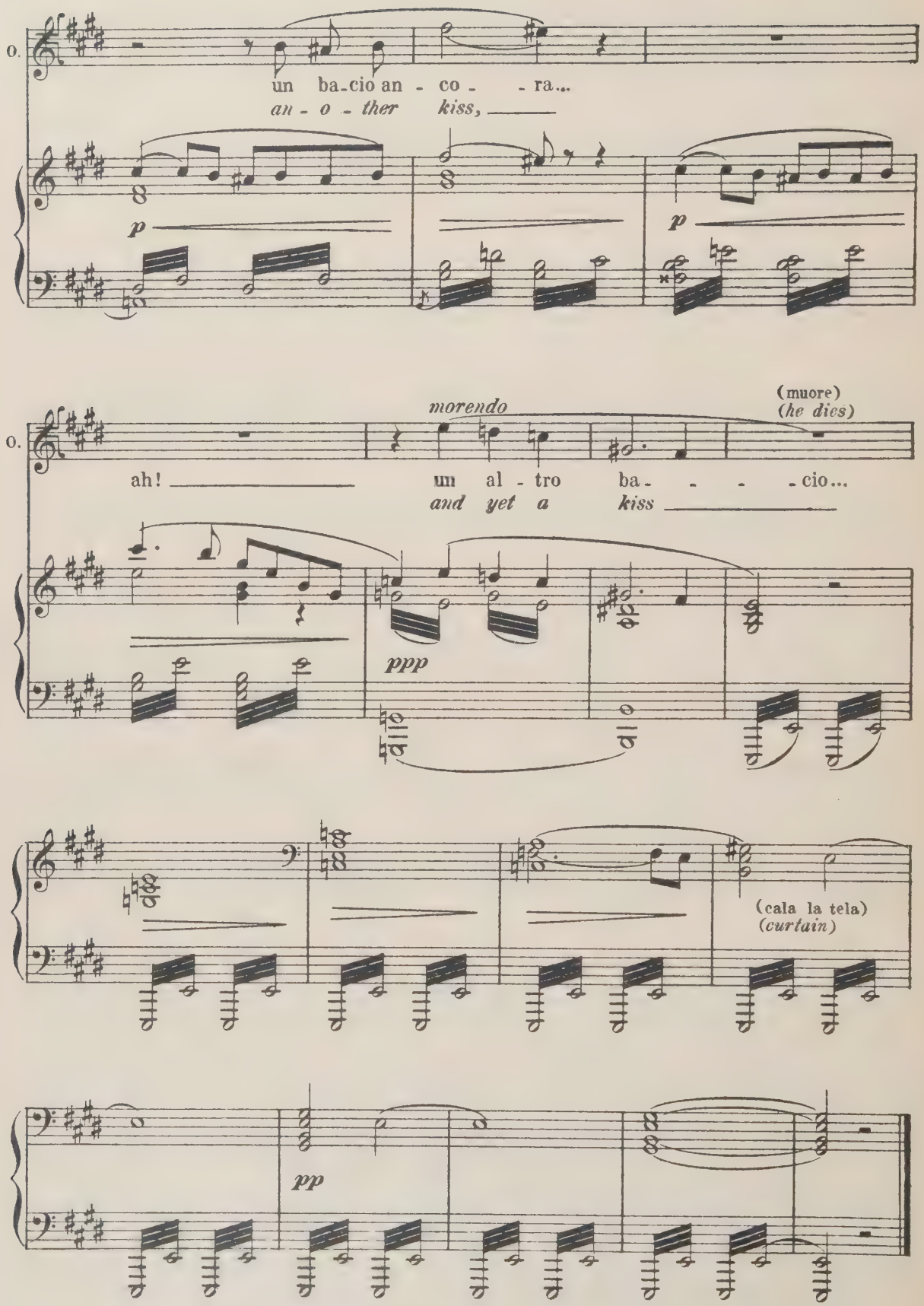

Otello.
E il
Ah
Cassio.
Jago. (fuggendo)
(exit running)
Af-fer-ra-te-lo!
Let him not escape.
No.
No. Lodovico.
Fer-ma!
Stop him!
Af-fer-ra-te-lo!
Let him not escape.
(alcuni escono inseguendo Jago)
(exeunt attendants after Iago)
Montano.
S'in-se-gua.
Ar-rest him.
m.s.
m.d.
m.d.
m.d.
(slanciandosi per afferrar la spada)
(running towards his scimitar on the table)
O.
ciel non ha più ful-mi-ni?!
Heav'n hast thou no lightning left?
f
ff
m.s.
LL
O.
Lodovico.
Tant' o- -si?!
What would you?
La spada a me!
Give me your sword.
LL
ff


dim. sempre
MM
Poco meno ma pochissimo.
Otello.
MM
Niun mi te - ma,
Do not fear me,
Poco meno ma pochissimo.
pp morendo
pppp
O.
se an-co ar-ma - to mi ve - - de.
Though I still have a wea - pon.
Ec - co la fi - ne del
Here is my butt, here my
O.
mio cam - min... Oh! Glo - - - ria!
jour - ney's end. Ah! Glo - - - ry!
O -
ff
pp
pp
(lascia cadere la spada)
(he drops the sword)
(va presso al letto, contemplando Desdemona)
(goes to the bed, looking upon Desdemona)
NN
O.
- tel - - lo fu.
thel - - lo's gone.
E
And
p
NN
ppp


Adagio. ♩ = 69.
pp
tu... co - me sei pal - li - da! e stan - ca, e mu - ta, e bel - - la,
thou, how dost thou look now? So pale,— so still,— so beau - ti - ful
Adagio. ♩ = 69.
p
ten.
pia cre - a - tu - ra na - ta sot - to ma - li - gna stel - la.
Oh ill-starred wench and no-ble, Battered by e - vil for - tune.
Fred - - da co - me la ca - - sta tua vi - - ta,
Cold now yea e'en as cold as thy chas - - ti - -
— e in cie - lo as - sor - - - - - ta.
ty, most fit for Hea - - - - - ven.
De -
Oh
pp dolciss.
sempre pp


O.
-sde-mo-na! De-sde-mo-na! Ah!... morta! mor-ta!.. mor-ta!
Des-de-mo-na! Des-de-mo-na! Ah! dead, dead, dead!
Poco più mosso.
(estraendo furtivamente dalle vesti un pugnale)
(he furtively draws a dagger from his doublet)
Allegro. ♩ = 80.
(si ferisce)
(stabs himself)
00
O.
Ho un'ar-ma an - cor!
This still re - mains!
Cassio.
Ah! fer-ma!
Ah hold him!
Lodovico.
Scia - gu -
Oh O -
Montano.
Scia - gu -
Oh O -
00 Poco più mosso.
Allegro. ♩ = 80.
string.
p
ff
L.
-ra - to!
thel - lo!
M.
-ra - to!
thel - lo!
dim.


PP
Andante come prima.
p
ppp morendo
Otello.
Pria d'uc - ci - der - ti... spo - sa... ti ba -
I kissed thee ere I
pp
- cia - i.
killed thee,
Or mo - ren - - do... nel -
now no way but
QQ
- l'om - bra in cui mi gia - cio...
this, kil - ling my - self,
un ba - - cio...
a kiss
QQ
con espressione
pp



Fine dell' Opera.
End of the Opera.

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These editions have in most instances been engraved from the original manuscripts and are complete and free from cuts. S
vocal numbers from any of the works may be obtained in original or transposed keys or in easy Pianoforte arrangements.

Apolloni . L'Ebreo
Auber . Fra Diavolo
— . Muta di Portici.
Balfe . The Bohemian Girl
Beethoven . Fidelio.
Bellini . Beatrice di Tenda
— . Capuleti e Montecchi
— . Norma
— . Pirata
— . Puritani
— . Sonnambula
— . Straniera
Boito . Mefistofele: (English & Italian Words)
Cimarosa . Giannina e Bernardone
— . Matrimonio segreto
Donizetti. . Ajo nell'imbarazzo.
— . Anna Bolena
— . Belisario
— . Betly
— . Don Pasquale
— . Don Sebastiano
— . Elisir d'amore
— . Favorita
— . Figlia del Reggimento
— . Gemma di Vergy
— . Linda di Chamounix
— . Lucia di Lammermoor
— . Lucrezia Borgia.
— . Maria di Rohan.
— . Poliuto
— . Roberto Devereux
Flotow . Alessandro Stradella
— . Marta (Italian and French Words).
Gluck. . Alceste.
— . Armida
— . Orfeo ed Euridice
Goldmark . Queen of Sheba: (English Words).
Halévy . L'Ebrea
Hérold . Zampa.
Marchetti . Ruy Blas.
Mascagni. . Iris
Mercadante . Bravo.
— . Giuramento
Meyerbeer . Africana
— . Dinorah
— . Profeta.
— . Roberto il Diavolo.
— . Stella del Nord.
— . Ugonotti
Mozart . Don Giovanni
— . Flauto magico
— . Nozze di Figaro
Naylor E.W. The Angelus (English Words)
Nicolaj . Vispe Comari di Windsor
Pacini. . Saffo
Paër . Maestro di Cappella
Paisiello. . Barbiere di Siviglia
Pedrotti . Tutti in maschera
Pergolesi . Serva padrona
Ponchielli . Il Figliuol prodigo
— . Gioconda. (English & Italian Words).
Ponchielli . Lituani.
— . Marion Delorme
— . Promessi sposi
Puccini . Bohème (English Words).
— . Bohème (Italian Words)
— . Madama Butterfly: (English & Italian Words)
— . Manon Lescaut: (English & Italian Words)
— . Tosca: (English & Italian Words).
— . Villi (English Words).
— . The Girl of the Golden West: (English & Italian Words)
— . Edgar
Ricci (Frat.) Crispino e la Comare.
Rossini . Assedio di Corinto.
— . Barbiere di Siviglia
— . Cenerentola
— . Conte Ory
— . Gazza ladra
— . Guglielmo Tell
— . Italiana in Algeri
— . Mosè
— . Otello
— . Semiramide
Spontini . Fernando Cortez
— . Vestale.
Thomas . Mignon
Verdi . Aida (English & Italian Words)
— . Alzira
— . Aroldo.
— . Attila
— . Ballo in maschera
— . Battaglia di Legnano
— . Don Carlo
— . Corsaro
— . Due Foscari
— . Ernani
— . Falstaff: (Englis & Italian Words).
— . Finto Stanislao
— . Forza del Destino
— . Giovanna d'Arco
— . Lombardi
— . Luisa Miller
— . Macbeth
— . Masnadieri
— . Nabucco
— . Oberto Conte di S. Bonifacio
— . Otello (English & Italian Words)
— . Rigoletto
— . Simon Boccanegra
— . Traviata: (English & Italian Words).
— . Trovatore: (English & Italian Words)
— . Vespri Siciliani
Wagner . Lohengrin.
— . Rienzi
— . Tannhäuser
— . The Flyng Dutchmann
— . Tristan and Isolde
— . The Rheingold
— . The Valkyrie.
— . Siegfried
— . The Dusk of the Gods
— . The Mastersingers
— . Parsifal
Wallace . Maritana
Weber . Der Freischütz
— . Euriante